The Bookman's Christmas Supplement

Art, Poetry & Belles Lettres

From Sixe Idillia
(Theocritus)
(*Duckworth*).

FRONTISPIECE
(Vivian Gribble).

MODERN ENGLISH ESSAYS: 1870 to 1920.

Edited by Ernest Rhys.

5 vols. 3s. net each. (Dent.)

For some years past the essay in England has been winning favour again, and there could be no more significant tribute to its increasing popularity than the publication, in these five splendidly produced little volumes, which it is a pleasure merely to handle, of a representative selection of English essays printed during the last fifty years. Mr. Ernest Rhys, as was only to be expected of so catholic and discriminating a bookman, has done his work most admirably, and though no anthologist will ever satisfy everybody—" every one in the end," as Mr. Rhys himself says, " must stand on his own guard, and become his own anthologist "—he would be a very querulous critic indeed who would not express unqualified gratitude to Mr. Rhys for this new service he has rendered to lovers of English letters. He has not merely gone into the highways of the English essay—enabling us for ourselves to see very clearly the changing character of that great highway from the time of Matthew Arnold, Emerson, Walter Bagehot and Mark Pattison to the days of Mr. Middleton Murray and Mr. J. C. Squire—but he has also gathered some very welcome leaves from the less frequented by-ways; as that in the fourth volume for instance—to take only one of the books at random—we find, intermingled with selections from Messrs. Hilaire Belloc, G. K. Chesterton and E. V. Lucas, pages from such charming " occasional " essayists as Mr. Henry W. Nevinson and Mr. Arthur Waugh. To all lovers of the essayist's art, indeed, these five volumes will be a life-long treasury of joy and inspiration.

It was Mr. Rhys's original intention, he says, to make

From **The Conquest of Mexico**
(Chatto & Windus).

a collection only of literary essays, but, as he proceeded, he enlarged the scope of his anthology so as to include also many essays of the "familiar" type, inspired more directly from life; and there will be few to regret his decision. The appeal of the literary essay will always be unfailing; but life, after all, is more fascinating than literature, and the essayists for whom we have the warmest affection must ever be those who write about experience at first hand—who look into their own hearts and tell us "with a certain discreet shamelessness," about themselves.

In glancing through the five volumes before us, the most obvious thing that must strike any reader is the extent to which the character of the essay—both of the literary and the "familiar" type—has been modified by the vast changes that the last half-century has seen in the periodical press. How far these changes have been dictated by the changing taste of the public, or how far they themselves have been responsible for altering that taste, is a question into which we cannot enter here. We can only say that the shifting of the centre of gravity (this latter word might be used in more senses than one!) from the old quarterlies to the monthly journals, and from the monthlies to the weeklies, and, to a great extent in our own day, from the weeklies to the dailies, is vividly reflected in this anthology. It can hardly be disputed that the revolution from the pretentious solemnity of the old *Quarterly* and *Edinburgh* to the more succinct and sprightly style of to-day has, on the whole, been a great gain to literature; but it is open to question whether the pendulum has not swung too far in the other direction and whether the daily newspaper is not now doing something towards menacing the natural growth of the essay.

THE MEETING OF CORTEZ AND MONTEZUMA.

The true essayist should of course be independent of modern journalism. He should write only when and how

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he likes, for spontaneity is the cardinal virtue of the essay. But that is a counsel of perfection, for the essayist has to live, and economic conditions increasingly demand of him that he suit his work to the needs of some particular journal and that he compress it within the ever narrowing limits prescribed. The result is that many essayists are now giving to journalism what was meant for literature. Their essays, read singly in the morning newspaper, are often amazingly compact of wit and wisdom, and may seem at first to have the quality of literature; but when they are bound together between covers their essential poverty, when subjected to the severer test, is quickly apparent. The essayist, if he is to be worthy of himself, should have no thought, while he is actually writing, as to the journal in which (if any) his completed essay shall appear. But since there are so few journals now open to "personal" essays of independent spirit, and since the material rewards of publishing essays in book form are—in spite of the increasing popularity of this kind of volume—negligible when compared with those offered to the successful newspaper essayist, it is difficult to-day for the really spontaneous essay to thrive. This, however, may be but a passing phase. The English essay comes of a virile stock, and it will not readily succumb.

GILBERT THOMAS.

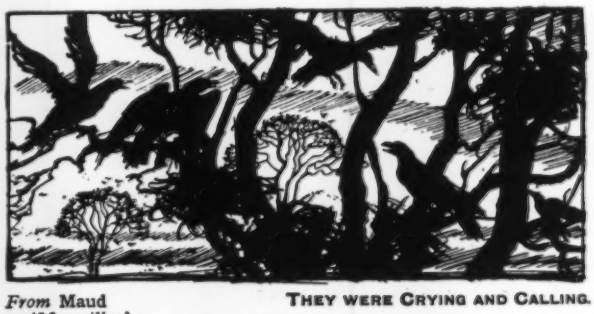
From Maud (*Macmillan*).

PEACE SITTING UNDER HER OLIVE.

THE CONQUEST OF MEXICO.

By W. H. PRESCOTT. Illustrated by K. HENDERSON. 2 vols. £2 2s. (Chatto & Windus.)

In his introduction to this magnificent edition of Prescott's "Mexico," Mr. P. A. Joyce admits that, while the merits of the book are great, it is a work which the science of anthropology has largely made out of date. It is not that there are inaccuracies in Prescott, or that his account of the events of the conquest and the personalities of the conquerors of the Mexicans needs much alteration; but the whole attitude of the student has altered since Prescott wrote. This may be illustrated by one very simple instance. Montezuma, in Prescott, is always Emperor. Now the constitution of the Aztecs is still not perhaps quite understood; but it was definitely not imperial. It was a semi-socialist league of free peoples, with a degree of command interference which has possibly not been equalled. The real interest and merit of these volumes lie in Mr. Keith Henderson's remarkable series of black-and-white drawings. It is rarely that an illustrator finds work so suited to his genius. Whether he is portraying the meetings and the battles between the Aztecs and the Spaniards, or reconstructing, from manuscripts, the Aztec gods and animals and ornaments, Mr. Henderson shows a decorative power, a breadth of knowledge and a lively fancy (when it is needed) which make his work astonishingly fascinating. Without deserting his decorative manner he contrives to give human dignity and pathos to the figure of Montezuma in the different moments of his decline; while there is a rare spirit and vigour in many of the battle pieces. The book and its illustrations are astonishingly well printed, and our only further hope is that it may be a sufficient success for a subsequent edition to be issued, in which Mr. Henderson might show, as he does in the very gay dust-cover, what he might do with Mexico in colour.



From Maud (*Macmillan*).

THEY WERE CRYING AND CALLING.

SIXE IDILLIA OF THEOCRITUS.

Decorated with Woodcuts by VIVIEN GRIBBLE. With a Bibliographical note by STEPHEN GASELEE. 30s. net. Twenty-five copies hand-coloured by the Artist. 63s. (Duckworth.)

Originally published by the Oxford University Press in 1588, there has till now been only one later edition of this translation of "Sixe Idillia," and that was limited to a hundred copies issued by Mr. Daniel from his private press in 1883. This is now very scarce, and the Oxford Press edition survives only in a unique copy in the Bodleian Library. This new edition, beautifully illustrated by Miss Vivien

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Gribble, whose decorations sensitively interpret the feeling and spirit of the Idillia, is limited to 380 copies, of which 350 are for sale.

MAUD.

By Alfred Lord Tennyson. Illustrated by Edmund J. Sullivan. 10s. net. (Macmillan.)

Mr. Edmund J. Sullivan has illustrated this beautiful edition of "Maud" in his bold, grim, sensitive style. No artist could better express the "dark undercurrent woe" that is never absent from this passionate poem. The croak of the raven, the "shrieking rush of the wainscot mouse," the dark mind that "within me dwells," these haunt the pictures as they haunt the poem. Not so appropriate, we think, is Mr. Sullivan's conception of Maud herself. Even if one makes every allowance for her style of dress and hair, her necessary tallness and stateliness, the Maud of the pictures still looks twice the age allowed her by the poet. And the tinting of some of the illustrations, delicately done as it is, tends rather to detract from the stark intensity which is the peculiar charm of this fine artist's work. His admirers will treasure this volume, containing as it does so many examples of his work.

From Maud (*Macmillan*).

MAUD HAS A GARDEN OF ROSES.

ROCOCO.

Selected by Dr. Peter Jessen. £3 3s. (Benn Brothers.)

Rococo art languishes under something of a cloud. No doubt that is because it has so much to answer for, not the least the florid Victorian atrocities with which our grandmothers surrounded themselves, those ornate hideosities of furniture and *décor* which could after all only trace their genesis from the audacious shells and scrolls of Versailles and Fontainebleau. And when one seeks to allot the artistic responsibility for this particular inspiration, the names that rise up and silence criticism are those of Watteau, of Boucher, of Gillot, Meissonier, Oppenordt and Huquier. All these were masters, and the same spirit informs all their work, a Baroque exuberance moderated by grace, with the emphasis, shall we say, on the grace. It is because this is so, and because artists and designers who have studied the history of their craft know that this is so, that the present really beautiful collection of Rococo engravings will prove of inestimable value to decorative artists of our own times. One would have to spend half a lifetime in museums to study such a range of examples in the best Rococo style as are here exhibited. The two hundred folio plates, exquisitely reproduced in collotype and representative of the work of between thirty and forty artists of the seventeenth and eighteenth centuries, conjure up for the observer a harmonious world of forms which, for all that they were bred, as we see them here, in workshops and scaffolds, were not born there, as Dr. Peter Jessen is at pains to indicate in his most interesting preface. "The master craftsmen, with their clear eye and sensitive hand, were but elaborating what master artists had suggested to them. These artists were no longer men who handled chisel or plane, hammer or weaving-shuttle; they were Court architects, Court painters, Court designers, members of 'Academies,' enjoying world-wide reputations for leadership in painting and the liberal arts." So no one getting this book into his hands and feasting his eyes on these vivacious arabesques, hundreds of pages of them, can argue that Rococo at its best was not good art. At less than its best it may cease to be art, of course, but of what style cannot that be said?

From Maud (*Macmillan*).

UP IN THE HIGH HALL GARDEN.

TALES OF CHINATOWN.

By Sax Rohmer. 7s. 6d. (Cassell.)

The romantic possibilities of Limehouse will not be exhausted so long as Mr. Sax Rohmer chooses to go on writing books about the place. Such crimes as are enacted

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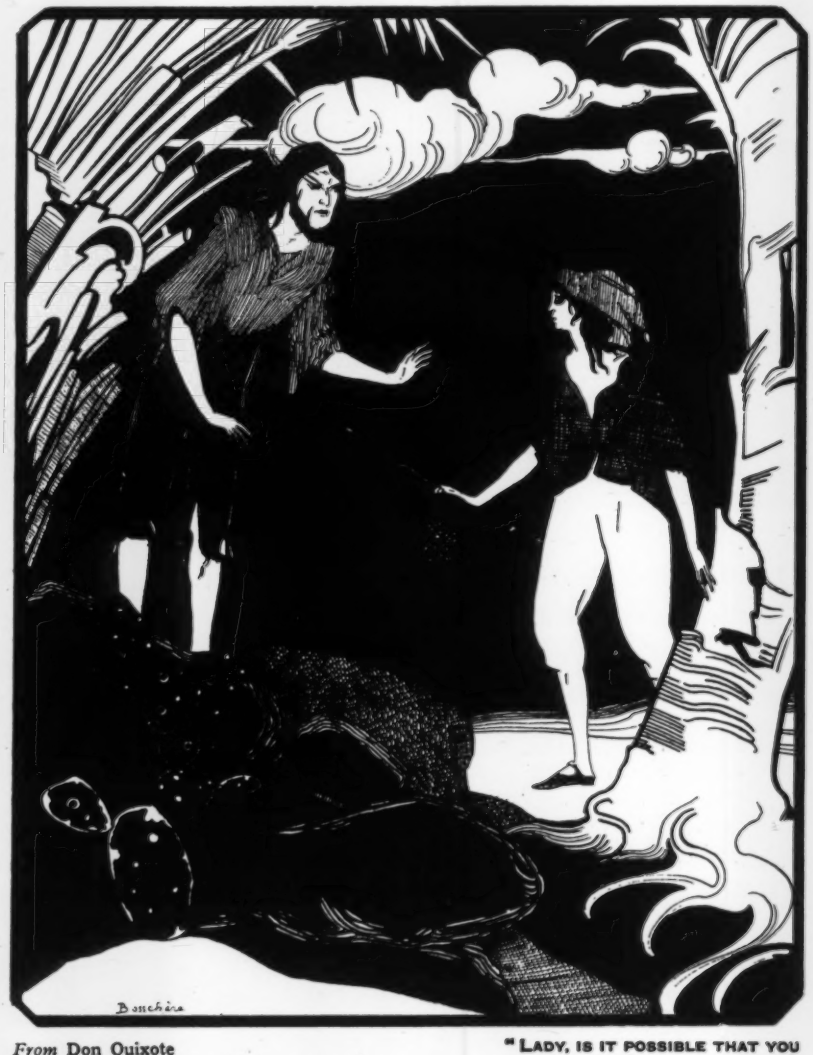
daily within the Arabian Nights interiors, masked by the drab and characterless frontages of its depressing thoroughfares! There Chinese crooks of fabulous wealth beat lovely Eurasian damsels to death with steel whips or, meaning to be kind and fatherly, set on to them by mistake giant spiders whose real province is to bite the errant burglar (or detective) in the leg. Unfortunately Mr. Rohmer has not invented an antidote for the virus of this Cerberus, whose kind kennels in lacquered sarcophagi and battens on the young of the Harz Mountain Roller, acquired on wholesale contract from the bird-fanciers in Shadwell. Sometimes Society ladies taxi down from the smarter night clubs in a dope-fostered spirit of adventure and find it a little difficult to get away again, but Mr. Rohmer is never ungallant or democratic enough to let his spider bite a real ladyship. Such are usually rescued by Kid Kerry, the Fly-weight of Brixton, son of the redoubtable Scotland Yard official with red whiskers and a penchant for chewing-gum. And the best story of all concerns a distinguished ornament of the Army List who paid a bank clerk £150 to knock off his father-in-law's white hat in Bond Street and jump on it.



From **Don Quixote**
(Illustrated by Jean de Bosschère)
(*Constable*).

"LADY, IS IT POSSIBLE THAT YOU ARE NAMED DOROTHEA?"

THE CHILDHOOD OF CHRIST.

By E. CAMMAERTS. 6s. (S.P.C.K.)

As seen by the Primitive Masters. "There is," says M. Cammaerts, "in our living-room, an old chest, containing some photographs of much older pictures brought back years ago from Italy. Around this chest we gather, every Sunday, my children, my wife and myself, each of us holding a different picture representing some episode of the life of Christ. After reading the few verses which inspired the artists, we talk together, trying to imagine what really did happen, and how near or how far from the truth may be the various pictures." This volume embodies some of the results of these talks, and the full-page illustrations, beautifully reproduced, include pictures from Giotto, Pisano, Bellini and Fra Angelico. The Cammaerts children seem to have preferred Giotto ("Giotto's Christ is really God, while Raphael's is merely a man"). The simple, reverential comments of the author will be helpful to the modern mother, who ought to welcome this most attractive book with outstretched hands.

THE MAKING OF MODERN JAPAN.

By J. H. GUBBINS, C.M.G. 21s. (Seeley, Service.)

The proper study of mankind is man, more so than ever at a time when history and geography are being made and revised day by day. Unfortunately we cannot learn these things from the newspapers, and experienced diplomatists with the historical sense seem to be both rare and lazy. Would that there were more like Mr. Gubbins, who after many years of service in the Far East Embassies devotes his retirement to collecting the fruits of his experience into the form of a serious contribution to modern history. For the rise of Japan in a bare half-century from something more backward than mediævalism to her present almost impregnable position among the Great Powers is a portent of which the why and wherefore not only deserve but demand serious study. And Mr. Gubbins's book is really serious, neither light nor heavy, history written with an air, Gibbon up to date, rhythmic, dignified, humorous very occasionally, facetious never. His account of the "disturbance of public morals" threatened by the filial anxiety of two eighteenth century youths, a Shogun and an Emperor, and how it was averted (the tale is unfortunately too long and involved to quote) is an excellent example of Mr. Gubbins's quality. His illustrations are always illuminating. What more striking demonstration of that which he describes as the "impersonality" shrouding everything Japanese than the designation of the Sovereign under such a title as equals, when translated, "The Palace Interior," or that the familiar "Mikado" should signify "Honourable Gate"? And it is rather fun to know that the Dutch owed their sole immunity from the stringent anti-European restrictions of the old regime to the conviction that Christianity was anathema to all Hollanders.

A GUIDE TO ENGLISH GOTHIC ARCHITECTURE.

By S. GARDNER. 16s. (Cambridge University Press.)

Mr. Samuel Gardner's photographs of English Gothic buildings, originally placed in Harrow School Museum, and since given a wider distribution in other schools, are well known to many students of architecture—professional and amateur. He has had the happy idea of issuing reproductions of his photographs as the backbone of this book. The details of architecture can never be better illustrated for learners than when thus brought together in a series of illustrations of such exceptional beauty, continuity and range, and they form a magnificent accompaniment to any story of the continuous development of English Gothic, in which, as a member of the older scohol, Mr. Gardner includes the Romanesque buildings. The book consists of a brief but very useful introduction, in which the chief features of all the changing styles are compactly set out, a first-rate glossary of terms, special notes on vaulting, tracery, plan and builders, and a series of one hundred and eighty delightful and marvellously well-chosen photographs. Equipped with this book, a lover of English churches and cathedrals, and particularly cathedrals, ought to be able, without any other aid, to transform his original ignorance into a reasonably well-informed knowledge of principles and details. Moreover, in these days of dear books, this is refreshingly cheap. If it has a defect, it is that Mr. Gardner, in common with most writers on English Gothic, fails sufficiently to emphasise the fundamental differences of structure and detail between, on the one hand, the cathedral, monastic and collegiate churches, and, on the other, the ordinary parish churches.

From **Don Quixote**
(Illustrated by Jean de Bosschère)
(*Constable*).

"THIS IS HE WHO OVERCAME THE HUGE GOD BROCADRUNO."

BENEDETTO CROCE: AN INTRODUCTION TO HIS PHILOSOPHY.

By RAFFAEHLO PICCOLI. 8s. 6d. net. (Jonathan Cape.)

Benedetto Croce has given Italy and the world no less than twenty-eight volumes, of which nine are available in English. Born in 1866 in Naples, Croce is still in the maturity of his powers, and his influence on the æsthetic and philosophic thought of the world is increasing enormously from year to year. For he is one of the master-minds of the time, who acts on his epoch directly and even more potently by his many disciples who abound among the writers and literary journalists in every country at the present moment. Dr. Piccoli, who is a professor in the University of Pisa, and who, as a student, came under Croce's influence, has written a careful and sound account of Croce's life and the circumstances that moulded his thought, as well as an analysis of the main currents of his philosophic and æsthetic doctrines. His exposition of Croce is intensely interesting, and forms a useful introduction to a writer whom we must all study if we wish to keep in touch with the mind of our own time, as we studied Nietzsche and Bergson in their day.

BRISTOL: CITY, SUBURBS AND COUNTRY-SIDE.

By ARTHUR S. SALMON. With Pen Drawings by F. G. LEWIN, R.W.A. (*Bristol Times and Mirror.*)

This is a book not to be passed over; it is the delightful record by a literary man writing of a city that he loves, and before the reader has reached the end of the first chapter he too will be desirous of loving Bristol or, at least, of testing his heart and taste by a visit. Bristol possesses many advantages which make for charm; she has the river, the hills, the port, the shipping, still some mediæval buildings, and—smoke. The one reward that smoke gives for all its evil influence is beauty. Artists have learned how greatly smoke beautifies, and a city without smoke would lose half its charm and all its mystery. Bristol has kept its charm and mystery. This volume is by no means a guide to Bristol in the Baedeker sense, but it turns one's attention from street to lane, from lane to hill, from hill to Downs and again to stream, river, abbey, cathedral, bridge, in a manner that teaches the reader to learn the history and the ways of the place and its people. Mr. Salmon is Bristol's essayist, and his pen reveals the infinite variety of her as city and country. The drawings by Mr. Lewin, too, form a valuable part of the book.

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CANDIDE.

Translated from Voltaire.

By HENRY MORLEY. With fifty illustrations by ALAN ODLE. 12s. 6d. net. (Routledge.)

This sumptuous edition of a great classic is very welcome. It is finely printed and well appointed generally, and for these days its price is remarkably moderate. The introduction and translation are reprinted from Professor Henry Morley's edition of over thirty years ago, and these are both things of approved competence and scholarship. There are livelier translations, no doubt; for Professor Morley had little of the nimbleness of wit and grace of style that should be part of the equipment of the ideal translator of Voltaire. Perhaps it is truer to say that an adequate translation of "Candide" is impossible. The wit and the style cannot survive the process, and we might as well expect to see an adequate rendering of the felicities of Horace. It is too much to expect that our literature will ever achieve a second *tour de force* to equal Urquhart's Rabelais. The difficulty of translating this immortal satire is hardly greater than that of attempting to illustrate it. Mr. Odle's clever drawings are at least a very brilliant effort, and if they do not carry instant satisfaction and pleasure, it will, we think, be admitted on reflection that he has made an extraordinarily interesting attempt to represent in the terms of his art the grotesque and inhuman side of Voltaire's satire.

From **Voltaire's "Candide."**
Illustrated by Alan Odle (*Routledge*).

DR. PANGLOSS SURVEYS THE WORLD.

From **The Abbey Classics**
(*Chapman & Dodd*).

TAIL-PIECE
(Martin Travers).

VILLAS OF FLORENCE AND TUSCANY.

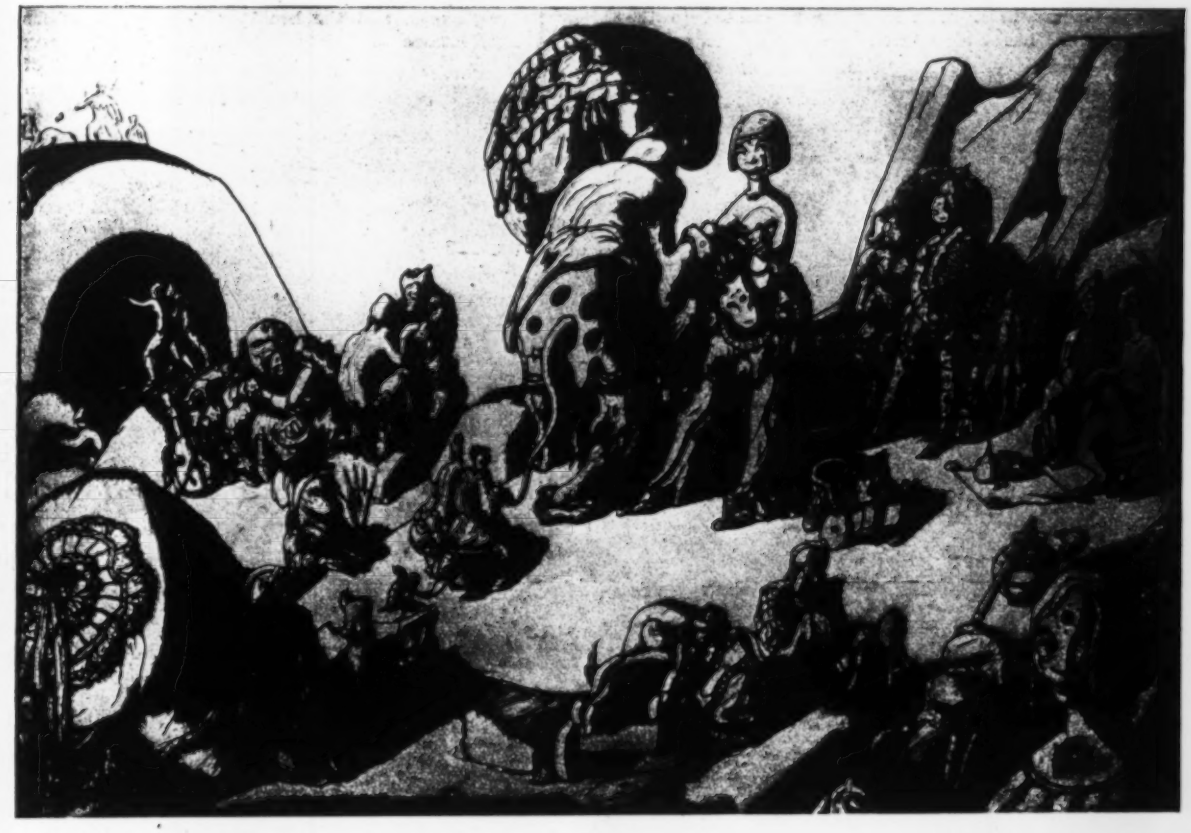
By HAROLD DONALDSON EBERLEIN. 63s. (Lippincott.)

The debt modern culture owes to the Renaissance is still being added to, for Tuscan art is still alive, and remains a formative influence upon the æsthetics of our time. Notably so is this the case in architecture and the decorative arts. In Florence, as everybody knows, there are more beautiful houses to the square mile than any other spot in the world can boast, and it is right that the "show" villas of the Tuscan capital should be, and should remain, shrines of culture for the world's pilgrims. It has been Mr. Eberlein's province however to act less as a showman to the stately homes of historic families, the "show" villas whose beauties are catalogued in every guide, than to give a complete pictorial representation of Tuscan domestic architecture of all types down even to the humblest, which, as he claims, preserve a more intimate character and afford an invaluable index to the very heart of Tuscany. Mr. Eberlein's text runs to five chapters, the remaining pages of a sumptuous imperial octavo volume including two hundred full page and a number of half-page illustrations, with short descriptions of each property depicted. Handsomely bound in blue buckram, the book has a dignity of appearance that is in every way worthy of its subject.

HAMLET.

Decorated by JOHN AUSTEN. 25s.
(Selwyn & Blount.)

Mr. John Austen's illustrations to "Hamlet" make no attempt, except in two very powerful drawings of Polonius and the King, at interpreting the play realistically or accurately. He has preferred to give us a Hamlet and an Ophelia which are decoratively rather than imaginatively true. His Hamlet, for instance, does not suffer from an excess of flesh, and his Ophelia does not look at all simple, but rather ridden with the unease which Beardsley borrowed, and in borrowing intensified, from Burne-Jones. The book is certainly one of the handsomest of the season. It is extremely well printed, and Mr. Austen has evidently given great thought to the arrangement of his page and the proper adjustment of the text to the illustrations. Apart from his numerous full-paged pictures he has scattered all over the book little drawings, whose significance is not always apparent. This is, however, a small thing; but we doubt the wisdom of the large illustrations, generally rather gay and delicate nudes, which he inserts between each act, and calls "interludes." These drawings are charming in themselves; and they would be suitable to an edition of "A Midsummer Night's Dream." To "Hamlet" they are merely inappropriate. Mr. Austen betrays, as do most modern black-and-white artists, the influence of Beardsley; and he has something of the master's skill in massing his blacks. He has, however, a personality of his own, as he shows in the very dramatic pictures of Claudio and in the beautiful half-page drawing which opens Act V. We shall look for his future work with interest. His is the most promising work in this mode we have seen since Mr. Harry Clarke's admirable and terrible illustrations to Poe.



From **Voltaire's "Candide."**
Illustrated by Alan Odle
(*Routledge*).

AN OREILLON RECEPTION.

AN AUSTIN DOBSON ANTHOLOGY IN PROSE AND VERSE.

With a Foreword by EDMUND GOSSE. 6s.
(Dent.)

From **The Abbey Classics**
(*Chapman & Dodd*).

HEAD-PIECE
(Martin Travers).

Nothing could be better as an introduction to the work of Austin Dobson than this delightful anthology compiled by the poet's youngest son. Austin Dobson's prose and verse lend themselves readily to the purposes of the anthologist, and the descriptive passages and vivid little character studies from his Memoirs and Essays, interspersed with some thirty of his fragrant, daintily finished poems, are chosen with the nicest taste and judgment. It is a very charming selection from the miscellaneous books of one of the most charming of essayists and poets.

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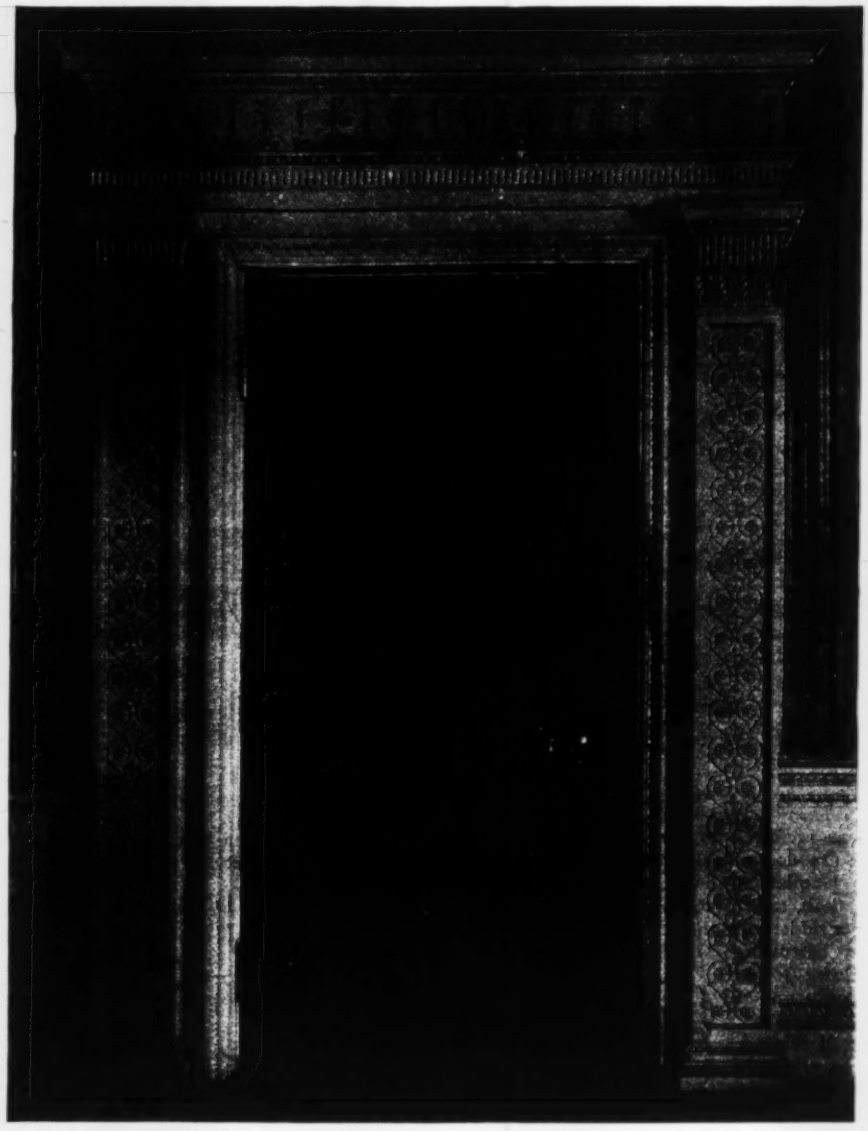
STORIES FROM THE RUSSIAN OPERAS.

By GLADYS DAVIDSON. Illustrated. 7s. 6d. (Werner Laurie.)

Miss Gladys Davidson tells these stories from the Russian Operas in a manner eminently suited to the subject. She has endeavoured, she says, "to present all the incidents of each libretto exactly as they occur in the various acts and scenes, in the clear, readable form of a short story. The work thus serves the purpose of a textbook for opera-lovers, while providing at the same time a collection of dramatic tales of considerable interest to the general reader." Her "Stories from the Operas" was warmly appreciated and won her praise that this later book equally merits. The stories selected are those best known in this country, "most of them having already been performed in London or elsewhere." A double page of notes on the operas will prove extremely useful to students.



From English Decoration and Furniture during Later XVIIIth Century (*Batsford*).

DOUBLE DOOR IN THE SALOON, SALTRAM (*Circa* 1768. Robert Adam).

CHELSEA PORCELAIN.

By WILLIAM KING. (Benn Brothers.)

All collectors of old china should make a point of getting this handsome, extraordinarily well produced volume; they will find in it a wealth of valuable information, enriched by many exquisite colour plates. The author sketches briefly the history of porcelain from its discovery by the Chinese "at some period during the first millennium of the Christian era," to the removal of the Chelsea factory to Derby in 1784. "The appreciation of old Chelsea porcelain," he says, "has been continuous. It was treasured in the cabinets of Walpole at Strawberry Hill and Beckford at Fonthill quite as fondly, if less scientifically than in the collections of the present day." Of particular interest is the 1755 Sale Catalogue, quoted in full. Collectors will find this a most desirable book, both for the expert information it conveys, and the beauty of the reproductions of quaint, bizarre or lovely specimens of old pottery. Examples of these are given on two of our presentation plates.

NEW TESTAMENT ARCHÆOLOGY:

Discoveries from the Nile to the Tiger.

By J. POLITEYAN, B.A., F.R.G.S. 6s. (Elliot Stock.)

The Dean of Canterbury contributes foreword to this simply-written and useful book. He explains that the main contention of hostile critics respecting the Testament has been that neither the Gospels or Epistles can be regarded as contemporary with the events and teaching which they relate. It adds immensely to the evidence against this supposition if it can be shown that the language of the New Testament strictly conforms with the language known to have been used at that particular time. This has been accomplished. Comparison has been made possible by a mass of discoveries in Egypt and Palestine, exhibiting private letters, bills and literary remains. These help us to realise that it is daily life that the Gospels illuminate. The author has chapters on "Writing Materials," "Preparation of the World for the Coming of Christ," "Sites and Scenes," all deeply interesting to any Bible reader. We have learned much from this book, and desire earnestly to commend it to the attention of the plain man and woman.

DESIGN IN MODERN INDUSTRY:

The Year-Book of the Design and Industries Association, 1922.

15s. (Benn Brothers.)

The connotation of what Mr. Collins-Baker refers to as "the mystic letters D. I. A." certainly ought to be better known. Hoping, then, that the publication of this interesting and original year-book and guide will do something to supply this need for advertisement, let it be known that the Design and Industries Association was founded seven years ago by a handful of practical enthusiasts with the principal aim and object of combating "the impractical influences in British design and industry." This is not an impossible ideal, even in an age of machinery, and it is the office of this extremely valuable assembly of pictorial examples to prove that fine art and craftsmanship are not incompatible with the disappearance from the market of handmade as distinct from manufactured goods. It seems the D. I. A. agents go about London with their eyes open. Coming upon a cup or a teapot, a door-handle or a casserole, a District Railway carriage, a cheap motor-car, a pictorial advertisement, or a page of printed type, that enunciates so simple a principle as "serene adjustment to actuality," their eyes light up and they add the treasure to their collection, which is intended to be a yearly object-lesson to the industrial world at large to go and do likewise. The idea is by no means restricted to furniture, pottery, fabrics and interior decoration, but can be applied equally well to such prosaic necessaries as kitchen equipment, metal-work, painting, signs and tablets, shop fronts, and such miscellanea as aeroplane fuselages, uniforms and toys. Scores of admirable photographic examples are here shown, the various points and virtues of each being tersely summarised.

From **English Decoration and Furniture during Later XVIIIth Century** (*Batsford*).

THE STAIRCASE, 20, PORTMAN SQUARE (*Circa* 1775. Robert Adam).

THE BOWER BOOK.

Edited by LETTY and URSULA LITTLEWOOD. 7s. 6d. net. (Daniel O'Connor.)

Many and varied are the reasons given for anthologies, but we have yet to come across a more simple and direct one than that given in the preface of "The Bower Book." "We have chosen just the poems that pleased us, and have not worried whether anyone else thinks differently," write the editors. "We have put in some by our father," they add, "just because he is our father." Of course "just the poems that pleased us" are bound not to please everybody, but the range is wide, and every one is sure to find something to his taste. Who wouldn't from among such names as Blake, Herrick, Browning, Tennyson, Edward Lear, Charles and Mary Lamb, Kingsley, Leigh Hunt, Scott, Coleridge, Mrs. Barbauld, Wordsworth and Shakespeare. The book is daintily illustrated by Honor C. Appleton.

THE OUTLINE OF SCIENCE.

Edited by PROFESSOR J. ARTHUR THOMSON. Vol. II. (Newnes.)

This magnificent second volume of a work that has already established its reputation, adequately maintains the quality of the previous volume. Science in its varied aspects is dealt with by eminent writers, well equipped to discourse on their subjects, and nearly every page contains an illustration. The value of such a book to the man in the street, who hungers after knowledge but is too busily engaged on the common task of bread-earning to spare time for exhaustive study, cannot be estimated; he will find this "Outline" elaborate and comprehensive. It supplies a very genuine want, and no more competent man could have been selected for the task of editing it than Professor Arthur J. Thomson.

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THE PRINCE OF WALES' EASTERN BOOK.

7s. 6d. (Published for St. Dunstan's by Hodder & Stoughton.)

This is the story told in words and in pictures of the Prince of Wales's recent tour through India and the Far East—a beautiful and intensely interesting souvenir of a very memorable event in the career of the most popular of princes. The paintings and photographs possess high artistic as well as historical value, while the letterpress gives a concise and graphic record of the voyages of the *Renown* and the places visited during the journey. A volume so handsomely produced and commemorating such an occasion will prove a generally acceptable present this Christmas-tide both with young and old, and every copy you buy gives a little more help to the great work being done at St. Dunstan's for our blinded soldiers and sailors, all profits from the publication being devoted to that purpose.

From European Armour and Arms (*Bell & Sons*).

PILLOW SWORD. Probably Italian, 1660.

From European Armour and Arms (*Bell & Sons*).

THREE-QUARTER SUIT OF ARMOUR. Associated with name of Prince Rupert. From His Majesty's Collection at Windsor Castle.

From European Armour and Arms (*Bell & Sons*).

PILLOW SWORD. Probably French about 1660.

THE LEGEND OF EULENSPIEGEL.

By CHARLES DE COSTER. Translated by F. M. ATKINSON. 2 vols. 30s. (Heinemann.)

Scaramouche in all his motley and jingling bells flits through the adventurous pages of Charles de Coster's version of the "Till Eulenspiegel" legend whose exploits are set in the Low Countries. Here, however, the gross German clown who enlivened the chapbook literature of the Middle Ages is a more Puck-like figure whose numerous escapades in the train of both Mars and Venus are merely the relatively slight incidents of a grim historical background. Till's wit and bonhomie serve to brighten up the cruel chronicles of religious and political persecution when the crafty Philip of Spain rode rough-shod through Europe bringing blood and devastation in his train. We see his cruel eyes peering above the black cowls of the Inquisition and listen to the cry of the martyrs. de Coster's version has, in addition, the picaresque flavour of Don Quixote and Gil Blas. The author, like Rabelais, is primarily a satirist whose shafts are directed at the abuse of royal prerogatives and the nameless cruelties of the Church. The pictures of the methods employed by the Inquisition are mordantly drawn. The author has a characteristic propensity to pull the legs of portly churchmen. Like all real literature Eulenspiegel is not merely a faithful mirror of the times, but a great piece of didactic writing. Mr. Atkinson is to be congratulated on what must have been to him a labour of love, and as far as we can judge he has not only admirably conveyed the spirit and atmosphere of the times, but given us a clear and faithful translation.

THE LIFE AND TIMES OF AKHNATON, PHARAOH OF EGYPT.

By Arthur Weigall. Illustrated. 12s. 6d. (Thornton Butterworth.)

Akhnaton reigned over Egypt for seventeen years, more than twenty-three centuries ago, yet we know more of his life and mind and aims than we do of many a mediæval ruler's. Mr. Weigall actually saw and supervised the excavation work which ended in the discovery of his mummy in the tomb of Queen Tiy, his mother, in 1907, and in 1910 published the first edition of this excellent book, now for some time out of print. Mr. Butterworth is much to be thanked for giving us this new revised edition of Mr. Weigall's account of an idealist who had the noblest conceptions of deity and religion and who brought his country to adopt these pure conceptions. Interesting indeed is the parallel between Akhnaton's creed and that of the Hebrews long after the foundation of the Christian religion, delightful are the pictures of the King as a gentle, loving husband and tender father, sad are the pages that tell how he threw away the empire of Egypt through his noble refusal to draw the sword against his enemies. A wonderful story, one to read and study and ponder over.

From The Life and Times of Akhnaton (*Thornton Butterworth*). **Coffin of Yuaa.**

A HISTORY OF ART.

By H. B. Cotterill. Vol. I. £2 2s. (Harrap.)

Mr. Cotterill's conception of his task in writing anew the history of art, though not encyclopædic, is certainly monumental. There are to be two volumes only, but that to hand is no light quarto, and its successor will be bulkier still, having to cover everything from Cinquecento art to the Vorticists. Mr. Cotterill's idea has been to confine himself to a limited number of examples in each period and what he believes to be of high artistic or historic worth, and to treat his material in such a way "that I should not need to mind being reprimanded for omissions" by specialist experts. Here, then, we have over 400 pages of text and no fewer than 257 pages of illustrations which cover the field from the art of ancient Egypt, Babylonia, Assyria, Phœnicia, Crete, Hellas, Tuscany and Rome, leading up eventually to the Romanesque, Norman and Gothic forms. The attempt has not been made to maintain exact chronological sequence, there being in the present volume no survey of French or Spanish painting previous to 1500, as distinct from architecture. This however is promised later, as also an account of Oriental art considered as an influence on European painters of modern times.

HIS HOLINESS POPE PIUS XI.

A Pen Portrait by His Eminence Cardinal Gasquet. Illustrated. (Daniel O'Connor.)

On the election of Cardinal Achille Ratti to succeed Pope Benedict XV, Cardinal Gasquet contributed to the *Review of Reviews* the article which is here reprinted along with an article written in 1889 by the Pope himself describing his ascent of Monte Rosa with a friend, another Italian priest, the first time the Dufour peak had been scaled by any Italian, and returning by a route never before successfully accomplished. For Monsignor Ratti was one of the most expert and active Alpinists alive, and his huge physical strength and immense energy have always found delighted scope in conquering peaks and passes among the snows. This sketch is illustrated with an excellent photographic portrait and twenty-eight other appropriate pictures, and is interesting as a note on the career and personality of the director and authority over some three hundred millions of spiritual subjects throughout the world.

From The Life and Times of Akhnaton (*Thornton Butterworth*). **Akhnaton** (From a statuette in the Louvre).

ILLUMINATION.

By Sydney Farnsworth. 24s. (Hutchinson.)

Any publication likely to further the revival of so fascinating a craft as that of illuminating deserves a welcome. Mr. Farnsworth, one of the foremost living exponents of the art, herein applies his great technical knowledge and infectious enthusiasm towards interesting the student, preferably the young student, in the valuable possibilities

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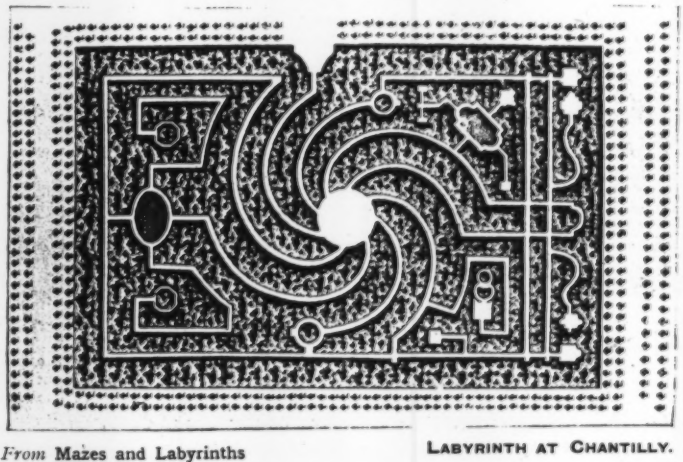
of illumination at the present day, making it his promise to fill in the gaps in so many standard works on the subject which appeal to-day to one of two publics, either the archæologist or the mere amateur. Based upon a series of articles in " Design and Illustration " now rewritten and considerably enlarged, the practical value of the book is strengthened by additional chapters on the development of writing in the past, a most interesting series of alphabets based on famous historical examples, the Book of Kells, the Book of Durrow, the Lindisfarne Gospels, the Trajan Column inscription, etc. A brief but comprehensive survey of the history of illumination is also included, with notes of interest to the student on the colours and gilding methods of the mediæval craftsmen, and hints on the methods now in vogue, while the chapters on the application of lettering and decoration from the commercial standpoint have great practical value. The book contains an elaborate series of drawings and diagrams, and several coloured plates.

From Illumination (*Hutchinson*).

FLEMISH INITIALS, LATE 13TH CENTURY.

From Illumination (*Hutchinson*).

FLEMISH INITIALS, EARLY 14TH CENTURY.



From Mazes and Labyrinths (*Longmans*).

LABYRINTH AT CHANTILLY.

MAZES AND LABYRINTHS.

By W. H. MATTHEWS. 18s. (Longmans.)

An original and enterprising work on an out-of-the-way but fascinating subject. Its genesis is interesting. Mr. Matthews must always have inclined towards mazes as a hobby, how else are we to explain his having taken all the trouble to scratch one on the sand to amuse his child ? This prompted the usual sort of juvenile conundrum, and because he realised that " Father, who made mazes first of all ? " was a difficult question to answer, he was led to embark upon a scheme of systematised research of which this book is the satisfactory fruit. Truly, as Mr. Matthews says, inquiry into the general topic of mazes brings one into contact with a much greater variety of subjects than might be expected. The early labyrinths of Crete and Egypt are considered first, and here one is led away into such fascinating by-ways as the recent discoveries and speculations of Sir Arthur Evans and his party in Knossos naturally invite us into. But there are other "ancient" labyrinths to be examined, whence one passes on to consider the labyrinthine designs used ornamentally or symbolically in later classic art, and to observe that the labyrinth idea was adopted and developed by the Christian Church in the Middle Ages, and served as a medium of horticultural embellishment. On this last topic Mr. Matthews is able to speak a word in season for the preservation of a dwindling order of native antiquities, the turf-labyrinths of many rural parishes. The many illustrations Mr. Matthews has assembled, of which we reproduce one, are curious and interesting.

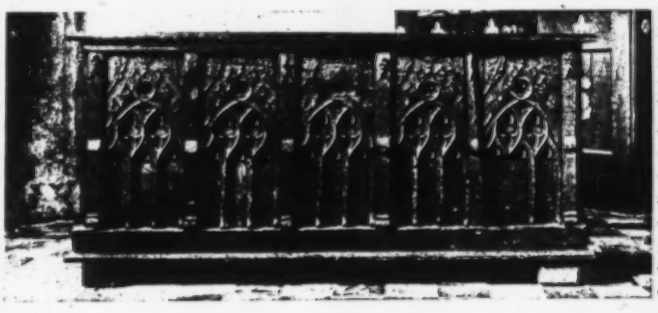
LELY AND KNELLER.

By C. H. Collins-Baker. 6s. net. British Artist series. (Philip Allan.)

Lely was a Dutchman and Kneller was a German, but in his introduction to this beautifully-produced little book, Mr. Kaines Smith claims for them the right to be included in a series of "British Artists," not only because both of them lived the greater part of their lives in England, but because their influence upon the development of English art is so deep and so far-reaching, and also so valuable, that any consideration of painting in England which did not take them into account would be a waste of time. Mr. Collins-Baker sums up their influence thus: "It is true that Lely's art was not the kind that founds a vital movement and promotes a great rebirth. Such things did not crop up towards the close of the seventeenth century, that unregenerate period of disillusioned apathy, fatigue and spiritual sloth. But Lely sustained the standard of craftsmanship and kept alive in England the great qualities which Van Dyck had assembled and bequeathed. Stern draughtsmanship, fine colour and a grave and noble use of paint formed Lely's bequest to Kneller. He in turn, in his different method, kept the flag of craftsmanship flying and maintained the tradition of fine work. Without his standard and example, art in England, from 1680 to 1750, must have dropped to a level from which recovery would have been very difficult. But with Kneller there, setting the pace and despite deplorable lapses, generally insisting on the probity of form and the true science of painting, his own disciples and foreigners, like Dahl, one and all achieved some sort of science and soundness and kept the flame alive." Mr. Collins-Baker's two brief biographies and criticisms are models of crisp and succinct summary, and give the reader, moreover, some vivid glimpses of the England of the Restoration. The book contains nine excellent reproductions from paintings by Lely and Kneller.

Blythburgh, Suffolk: Alms Box.
From **English Church Fittings, Furniture and Accessories** (*Batsford*).

Ufford, Suffolk: Font Cover.
From **English Church Fittings, Furniture and Accessories** (*Batsford*).

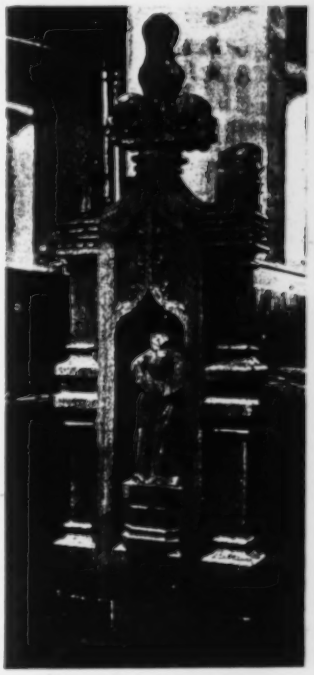


Huttoft, Lincolnshire: 14th century Coffer.
From **English Church Fittings, Furniture and Accessories.** By J. C. Cox. (*Batsford*).

I CAN REMEMBER ROBERT LOUIS STEVENSON.

Edited by Rosaline Masson. 7s. 6d. (Chambers.)

Miss Masson has earned the gratitude of all Stevenson-lovers for having initiated and carried through the quite admirable project which has materialised in this collection of impressions, something quite novel and unique in biographical literature. Nearly three hundred people who knew R. L. S. more or less intimately have each contributed his or her quota, and though the resultant symposium of reminiscences naturally contains a good many repetitions—even a few contradictions—a hitherto untapped source of vivid and personal information can now be drawn upon. Certainly there are some surprises. Many of his intimates "didn't much like" R. L. S. as a youth, some of them despised him and are honest enough to admit it. On many he seems to have made little or no impression, favourable or the reverse. Not all these vignettes show their subject in a light altogether attractive, but on the other hand many who met him perhaps once only in their lives and for but a few minutes confess to having received an impression memorable for perhaps half a century. There are interesting and quite natural differences of opinion on matters of detail—physical characteristics or those of dress -but though one gets curiously diverse descriptions of Stevenson's eyes and Stevenson's shirt (the famous "black" flannel is sometimes brown, grey or blue) there is no doubt but that eyes and shirt were something quite out of the ordinary run. R. L. S. it seems was accustomed and indifferent to



Walsoken, Norfolk: Bench End.
From **English Church Fittings, Furniture and Accessories** (*Batsford*).

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inaccurate descriptions of himself, the only one to which he ever really objected being that of the American reporter who said "Mr. Stevenson had a tall, willowy figure, surmounted by a classic head, from which came a hacking cough."

FIFTY PICTURES OF GOTHIC ALTARS.

Selected and Described by PERCY DEARMER, M.A., D.D. 21s. (Mowbray.)

A wide knowledge and fine judgment of ecclesiastical art, together with painstaking research among records of continental Church history of the Gothic period, have gone to the making of Dr. Percy Dearmer's valuable work, which, originally issued in 1910 as "Alcuin Club Collection X" is now made available to the general public after revision of the text. The fifty plates included, mainly from manuscript sources, though a few early woodcuts are added both for the sake of comparison and as indicative of the persistence of ancient forms right on into the Renaissance period, contain many magnificent examples of miniature painting, and others that, although of varying degrees of artistic merit, have been found suitable as illustrations of the compiler's subject. The object of the collection, which is intended to supplement an earlier volume picturing exclusively English altars ("Alcuin Club Collection I") is primarily to assist architects and others concerned in the arrangement and decoration of churches. A concise description and explanation of the ornaments of the church and ornaments of the ministers depicted in each plate appears on the oppcsite page. The example that we reproduce is typical.

From Fifty Pictures of Gothic Altars (*Mowbray*).

MASS FOR THE DEAD.

From Adeste Fideles By Madeline Nightingale (*Burns & Oates*).

AND THREE BLACK CARELS CAME. Words by C. T. Nightingale.

THE SPIRIT OF ISLAM.

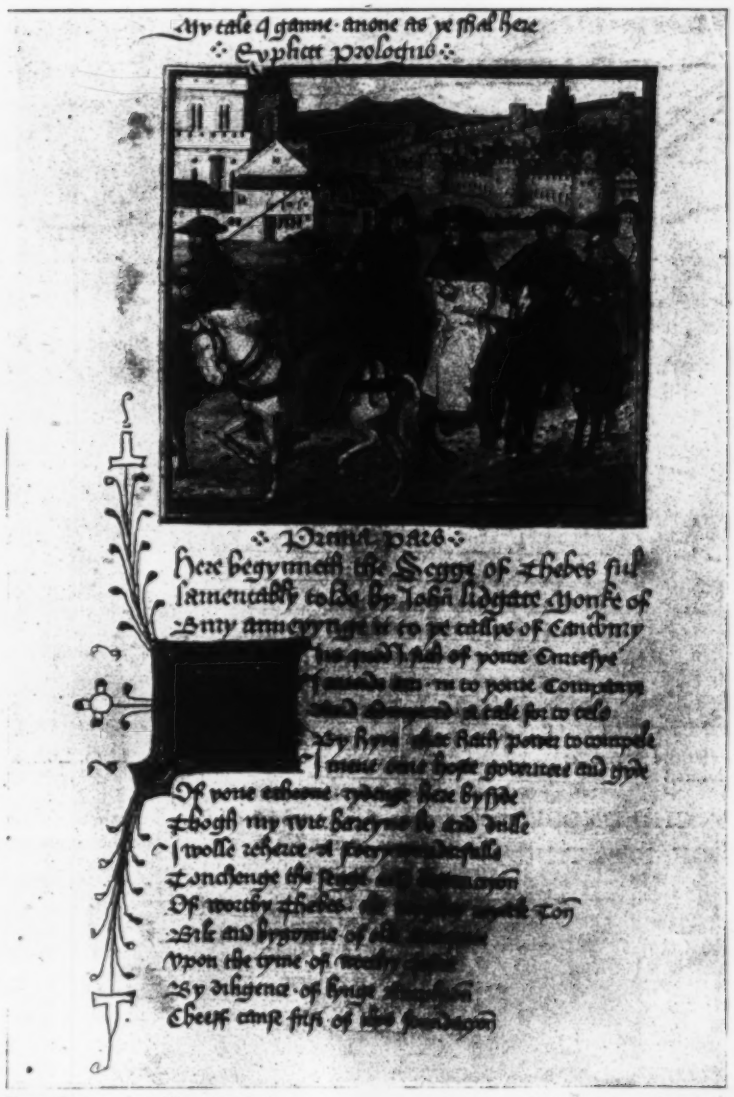
By SYED AMEER ALI. 30s. (Christophers.)

The publishers of the Right Hon. Syed Ameer Ali's admirable "Life of the Prophet" are to be congratulated on their enterprise in seizing upon such a moment as the present for the issue of a thoroughly revised edition of this comprehensive and important work, which now appears with added chapters on "The Apostolical Succession" and "The Mystical and Idealistic Spirit in Islam." There is a new introduction wherein the author surveys the evolution of Mohammedanism as one of the great religions of the world, reviewing its foundations, its aspirations and its ideals. Complaining that the real contribution of Islam to the uplift of humanity is either ignored or not appreciated, he exercises considerable forensic abilities in support of his case. Forcible illustrations of his argument can be gleaned from the extremely interesting outline of the life and ministry of the Prophet, claimed to be largely based on the *Sirat-ur-Rasûl* of Ibn Hisham, whose death took place barely two hundred years after that of Mohammed himself, and the historical value of whose writings is therefore considerable. Notable among the enlightened theories of the Prophet Syed Ali places his strongly-expressed convictions on divorce, on which his arguments have a topical value outside the all-round political interest of the treatise as a whole. Speaking generally, Mohammed looked upon the custom of divorce with extreme disapproval, and regarded its practice as calculated to undermine the foundations of society; repeatedly declaring that while nothing pleased God more than the emancipation of slaves, nothing more displeased Him than divorce.

SCENES AND CHARACTERS OF THE MIDDLE AGES.

By the Rev. E. L. Cutts. 15s. (Daniel O'Connor.)

A new edition of this invaluable compendium of mediæval Church lore is to be welcomed. It is a solid work, plentifully illustrated with nearly two hundred cuts, many from contemporary MS. sources. Mr. Cutts is no dryasdust commentator, and writes interestingly, as becomes an enthusiast. Dealing in turn with the monks, recluses, pilgrims, secular clergy, minstrels, knights and merchants of the Middle Ages, he collates a vast store of miscellaneous data informed by scholarly comment. His matter (comprising the best part of six hundred closely printed pages) may be described as weighty, but his writing is far from being ponderous. Of particular interest is his account of the anchoresses or female recluses of pre-Reformation times. The manual upon which these pious ladies framed their conduct was of course Bishop Richard Poore's "Ancren Riwle," so frequently quoted by writers on mediæval subjects, a twelfth-century work which is not merely a brief code of the regulations obligatory upon them, but is a book of paternal counsels which enters at great length and in minute detail into the circumstances of the religious life. Mr. Cutts describes the *reclusoria* in which they passed the greater part of their existence, and is of opinion that some of the little "low side windows" which occur in many British churches in various situations, at various heights, and have formed the subject of much discussion among ecclesiologists, are likely to have been the windows of such anchor-holds. Turning to the ways and habits of those who dwelt in them, Mr. Cutts argues that from the plenitude of "don'ts" in which the "Ancren Riwle" abounds, as to the wearing of jewellery, dining out with neighbours, breakfasting in the presence of male visitors, or occupying themselves with such fancy or embroidery work as was not necessitated by the repair of church vestments, it is pretty evident that anchoresses were in the habit of doing all these things when opportunity offered.



From Scenes and Characters of the Middle Ages *(Daniel O'Connor).*

CANTERBURY PILGRIMS.
From an illustrated MS. in the British Museum. By John Lydgate. 14th century.

A LIFE OF OUR SAVIOUR FOR LITTLE CHILDREN.

By W. K. L. Clarke. (S.P.C.K.)

The lovely coloured plates and many black-and-white drawings render Mr. Clarke's simply but effectively told story of Christ an admirable picture book for children. Little ones will be able to understand the New Testament and the teachings of Our Lord from the plainly worded text, whilst the illustrations will help to impress the wonderful tale on their minds. This "Life" will rank among favourite books in the nursery; everything has been done to make it attractive, and the author is to be congratulated on a valuable addition to the religious works already published for young readers.

From A Life of Our Saviour For Little Children *(S.P.C.K.)*

THE SHEPHERDS.

From Loch Lomond and the Trossachs (*Blackie*).

LOCH LOMOND FROM INVERSNAID.

THE CHARM OF CHILDHOOD: MASTERPIECES OF PAINTING.

With a Preface by CH. MOREAU-VAUTHIER. 3s. net. (Heinemann.)

This slim volume is a picture-gallery-in-the-hand. Its theme is childhood, but its pages are so varied in subject and treatment that there is no monotony to be feared in the long list of masterpieces. The early painters of the child contented themselves very greatly with representations of the Infant Christ in the arms of the Madonna, but there is no sacred picture in this collection, and to a large extent these are definite portraits. It is often pathetic to see the child face of the sixteenth and seventeenth centuries rising out from stiff frill, or ruffle or collar of wired lace. The young of those times had baby bodies, child leanings, it must be supposed, but those in authority over them seemed to have no idea of dressing them except in "grown-up" clothing of a small size. The round-faced daughters of Cornelius de Vos would not—as far as dress went—have disgraced Queen Elizabeth at a State function, and Cuyp's "Twins" might have been robed in a cut-to-advantage gown from the wardrobe of the wife of Jan Arnolfini. Relief and release come with the later centuries, the whalebone was discarded, the starch disappeared, and freedom and naturalness of body and expression gave the painters their chance of painting expression and spirit as well as colour and texture.

From The Charm of Childhood (*Heinemann*).

PORTRAIT OF A CHILD.
School of Van Dyck (first half of the XVII century).

A CHOICE OF THE BEST ENGLISH LYRICS.

17th Century, 18th Century, 19th Century.

3 Vols. Compiled by ROGER INGPEN. 1s. 6d. each. (Selwyn & Blount.)

In three very tastefully produced, handy pocket-volumes Mr. Roger Ingpen has collected some three hundred of the best English lyrics, beginning with Spenser and ending with Lionel Johnson. He has not kept to the beaten track, but has gone into the by-ways as well as into the highways of poetry and taken a fine thing wherever it was to be found. The selections have been made with excellent judgment, and are worthily housed in these artistically designed little books.

From **The Scott Country** (*Blackie*).

ROXBURGH CASTLE.

A GALLERY OF BEAUTIFUL WOMEN.

3s. net. (Heinemann.)

There is one blemish or defect in this little collection of paintings ranging over six centuries—it has no index or even list of the pictures included. Of these there are fifty-eight, and mostly of course portraits, from Ambrogio de Predis's "Beatrice d'Este" to Winterhalter's "Princess Vorontzoff." They have been chosen by M. Moreau-Vauthier, who contributes a sparkling, witty, sound and provocative introduction three pages long, into which he packs a good deal of excellent generalising and one or two entertaining particular criticisms. The reproductions are excellent, and the fifty-eight really constitute an aristocracy of beauty and character in paint.

From **A Gallery of Beautiful Women** (*Heinemann*).

GIOVANNA SORNABUONI. Domenico Ghirlandaio (1449-1494).

THE SCOTT COUNTRY.

By JOHN GEDDIE. Painted by E. W. HASLEHUST, R.B.A. 3s. (Blackie.)

"It is at Kelso Bridge, below the meeting of Tweed and Teviot, that we come fully within the circle of the magician's charm, where every stream and wood and glen seems to take light and colour from the imagination of Walter Scott."

So writes Mr. Geddie in his enthusiastic account of a country which has drawn and fascinated many pilgrims. We admire very much the softly-tinted view in golds and greens of that loveliest bridge, which haunts the memory of many an exile. Mr. Haslehust is equally successful with his picture of stately Abbotsford set against blue hill distances, and the sketch of noble Traquair House, with its shadowed lawn, is beautiful. Mr. Geddie writes with all the required knowledge and discrimination, and speaks with due reverence of "holy Melrose."

SUNRISE, AND OTHER POEMS.

By JULIA REEVE WOOD. (Selwyn & Blount.)

A deep reverence for beauty and a lyrical sense that often breaks free from conventional metre, but never loses rhythm, distinguish these twelve poems of Mrs. Julia Reeve Wood. The poem that gives title to the book is the longest in the collection and contains much that is beautiful in thought and utterance; those that follow differ in style but maintain a high standard of workmanship. The artistic little volume would make a most acceptable gift for any friend with a taste for poetry.

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MADAME DE LA FAYETTE, SA VIE ET SES ŒUVRES.

PAR H. ASHTON. 25s. (Cambridge University Press.)

Blue-stockings are rather terrifying people, which probably explains the intense seriousness that M. Ashton has brought to his task of compiling a memoir worthy of his illustrious subject. His book seems to have had many adventures in the making, for the fact is noted in his preface that the actual writing was finished nearly ten years ago; the proofs had already gone to press in Belgium at the outbreak of war, since when they appear to have led a kind of pillar-to-post existence among French and English university centres, and to have been polished up finally for the second time in so far away an outpost of learning as the University of British Columbia. Mr. Ashton's "modest study" is certainly comprehensive, revealing his heroine by turns as "Enfant," "Jeune Fille," "Épouse," "Débutante," "Parisienne," "Dame d'Honneur," "Romancier," "Mère," "Psychologue," "Diplomate," "Historien," "Epistolière," "Écrivain," and "Philosophe." There is also a careful bibliography and a number of appendices, one of which collates for or against the coupling of Mlle. de la Vergne's (maiden) name with that of the not very reputable prelate whom scandalous tongues have frequently linked her with. The Cardinal's own evidence is a plea of "Not Guilty," and, as M. Ashton points out, he was hardly the sort of man to deny such a connection, had it ever really existed.

From **The A B C of Collecting Old English China** (*Stanley Paul*).

CHELSEA FIGURES OF THE HIGHEST QUALITY, BY ROUBILIAC.

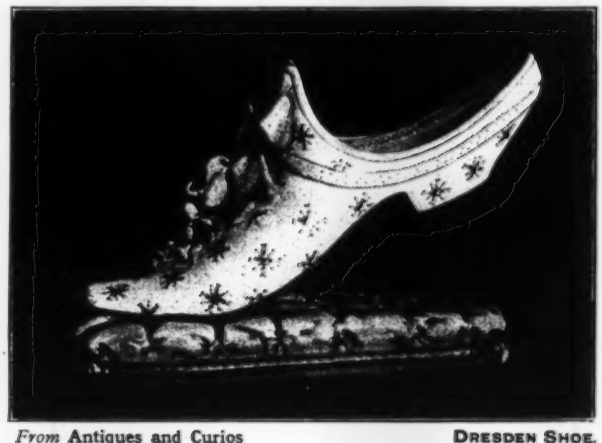
MEMORIES OF THE MONTHS: SEVENTH SERIES.

By SIR HERBERT MAXWELL, Bart., F.R.S. 10s. 6d. net. (Edward Arnold.)

This is the seventh volume—the first was published twenty-five years ago—of a series of "miscellaneous" of country life which will be familiar to naturalists and sportsmen. Sir Herbert Maxwell is not a born essayist, and he is to be read rather for the interest of his matter than for the charm of his style, though he writes with the straightforward vigour of the enthusiast. He is not a literary man's naturalist, like the late W. H. Hudson. But he has a wonderful wealth of nature lore at his finger-tips and, whether he writes about the snowdrop or bird migration, or rabbits or salmon fishing or the herbaceous border, or turns aside occasionally to dwell upon the more human aspects of country life, he cannot fail to fascinate all who share his own deep and catholic love of nature. He confesses to his fondness for "blood-sports," such as fox-hunting; but he strikes a passionate humanitarian note at times as when, discussing seal fishing, he denounces the "horrible circumstances of the massacre which goes on year after year under the flags of Great Britain and the United States." Whether he is thus vigorously expressing such personal opinions, or chronicling facts of animal and bird life, flower and tree, Sir Herbert never fails to be interesting and informing. The book has five good illustrations.

From **Antiques and Curios in our Homes** (*Werner Laurie*).

FOREIGN POTTERY.



From **Antiques and Curios in our Homes** (*Werner Laurie*).

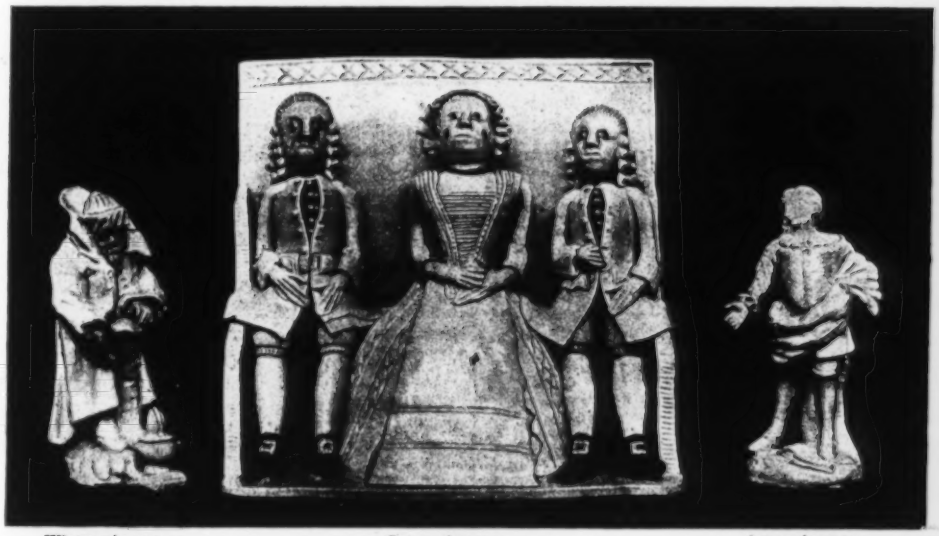
DRESDEN SHOE.

CHRISTMAS POEMS.

Selected and Arranged by T. H. DARLOW. New and Enlarged Edition. 5s. net. (Hodder & Stoughton.)

"God rest you, Merry Gentlemen," is the fitting beginning of an anthology of Christmas poems; Mr. Darlow says, indeed, that it is the most popular of old English carols. But after that the volume is by no means a book of carols only. The names of the poets who wrote of Christmas are surprisingly many, coming down the centuries. "A Hymn on the Nativity of My Saviour," by Ben Jonson, follows the first carol, and Robert Southwell, Herrick, Crashaw, Vaughan, Herbert, Jeremy Taylor, lead on to Isaac Watts, Keble, and such diverse writers as Blake, Kingsley, Christina Rossetti, J. A. Symonds, Swinburne, Coventry Patmore—and on to George MacDonald. It is a rich collection and varied. The mystic Vaughan writes:

"But stay! What light is that doth stream
And drop here in a gilded beam?
It is Thy star, run page, and bring
Thy tributary Eastern king."



Winter, *circa* 1755, *Harland Coll.* Group, *circa* 1730, *Willett Coll.* Actor, *circa* 1755, *Harland Coll.*

From **The A B C of English Salt-Glaze Stoneware** (*Stanley Paul*).

STAFFORDSHIRE SALT-GLAZE (British Museum).

And Sarah Piatt writes:

"He will see sweet stockings, cunning and new
Warm in scarlet, and dainty in white—
Stockings that never have crept in a shoe—
Waiting his morning's enchanted light."

From **The A B C of Collecting Old English China** (*Stanley Paul*).

WORCESTER WHEEL-PATTERN TEAPOT, JAPAN PATTERN TEAPOY, AND OTHER FINE PIECES.

And lastly George MacDonald:

"They all were looking for a king
To slay their foes and lift them high:
Thou cam'st, a little baby thing
That made a woman cry."

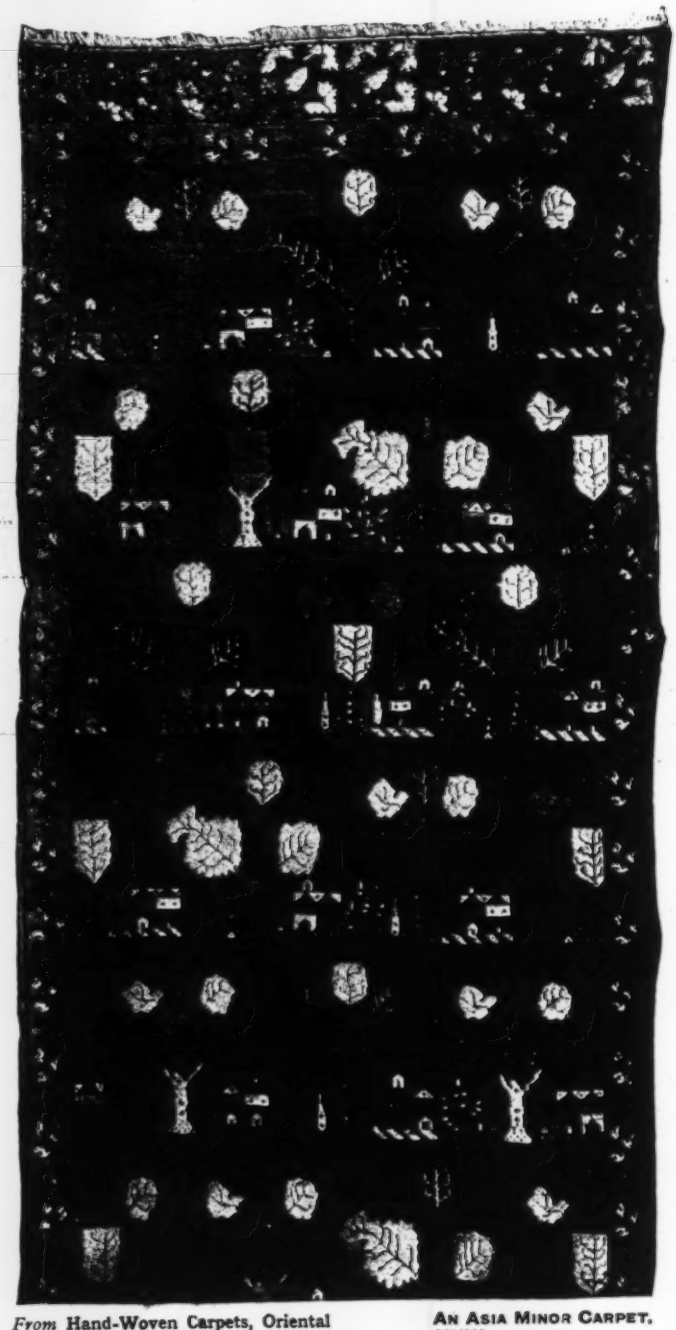
The book is ideal as a Christmas gift.

XUM

MY LIFE AND SOME LETTERS.

By Mrs. Patrick Campbell. 24s. net. (Hutchinson.)

Few actresses have ever achieved such decisive fame in one night as Mrs. Patrick Campbell won by power of personality and talent thirty years ago in her presentation of Paula Tanqueray. She has maintained her proud position in the vanguard of the stage ever since; and though she has never found another rôle quite so exactly adapted to her peculiar gifts of temperament, she has triumphed in unsuitable plays and suitable plays alike by the magic of her personality and beauty. The record of such a life must obviously be of great interest; and the result in this book is a human document of poignant interest. For behind all the popular success and acclamation, there is much sadness and very little material gain in terms of money. As in the case of many other actresses, Mrs. Campbell's private life has been falsely construed. Rumour pictures her as an exotic vampire type of woman with many lovers. The main facts of her life are that she was an unusual and acutely sensitive child, the daughter of an English father and an Italian mother: she was brought up in the prosaic suburb of Dulwich; at the age of seventeen she made a runaway marriage with a Sydenham boy of twenty, who proved a shiftless husband. He went to South Africa, leaving his wife and two young children in England. By sheer necessity, Mrs. Campbell went on the stage, and led the hard life of an actress on tour in those days, at a salary of £2 a week. An engagement at the Adelphi Theatre led to the St. James's and fame in 1893 as "Paula Tanqueray." It was followed by "Agnes Ebbsmith," the magnificent rendering of "Magda," and many other successes. Of all this and more she tells, and through her story she scatters delightful anecdotes of herself and her famous friends with a lavish hand. An altogether admirable book—one of the best and most interesting of all the stage memoirs we have read.



From **Hand-Woven Carpets, Oriental and European** (*Benn Bros.*).

An Asia Minor Carpet, XVIII century.

MY MEMORIES (1878-1918).

By Ex-Kaiser William II. 25s. net. (Cassell.)

Forty years of memories! And when they are written down, at any rate in this form, what a picture do they give us of one whom the English publisher announces as the "most dominating personality the world has known for 200 years." It may be wondered if the author of that phrase had read the book or had forgotten rudimentary history. For the book is a long explanation of just how little dominating was the Kaiser's personality, how all his deeds and acts were those into which he was forced or jockeyed by his counsellors and entourage. The reader will doubtless ask himself whether, if there had been no war, no overthrow of Germany, no dismissal of the Emperor, whether in that case the tone of his reminiscences would not have been remarkably different. The book can only properly be read in conjunction with the other volumes by German statesmen, soldiers and sailors, such as Falkenhayn, Ludendorff, Tirpitz, and the curious book issued by the Crown Prince to prove that Germany was not defeated by the Allies, and furthermore that if only his father and the Chancellor and General Head-quarters had followed his Crown-princely advice there would first of all have been no war, and then Germany would have won it! The description of the Kaiser's autocratic dealings with his Cabinet and the heads of the State departments, as given by the Crown Prince, is very far from tallying with the imperial exposition. The interest in the book lies completely in the identity of the author. In itself it is not a good book in any way. But it shows clearly what manner of man the great figurehead of Germany really was, and is thus illuminating and instructive. It makes it the more sorrowful that he should have been allowed, even by his own people, to trouble the world so long, and his fall the less sorrowful.

THE BRIC-À-BRAC COL-LECTOR.

By H. W. LEWER and MACIVER PERCIVAL. 7s. 6d. (Herbert Jenkins.)

The latest addition to the excellent "Collectors'" series, edited by H. W. Lewer, F.S.A. As the subjects of china, furniture, glass, earthenware, stamps, silver, Sheffield plate and pewter, medals, and lace and embroidery have already been treated by experts, it might be thought that little remained to be written about in the way of antiques available to the ordinary collector. Messrs. Lewer and Percival, however, here introduce to our notice a multitude of "objects having a certain interest or value from their rarity, antiquity or the like . . . ornaments which may be pretty or curious, but have no intrinsic claim as serious works of art"—(*vide* "The Century Dictionary": "Bric-à-Brac) not generally included under any of the above heads. How many, for instance, of the people who habitually quote lines about "the nice conduct of a clouded cane" know what a "clouded cane" really was, or if such things are still extant. "Samplers" we know, perhaps, but what may a "Bellarmine" be? Messrs. Lewer and Percival can explain, and even produce photographs of authentic specimens which, "when sound, are difficult to procure today, except the forgeries now on the market." There are people, it seems, who make a dishonest living by fabricating bellarmines. It sounds worse than coining, and not half so remunerative.

From Hand-Woven Carpets, Oriental and European (*Benn Bros.*).

A CHINESE CARPET, XVIII CENTURY.

From The Bric-à-Brac Collector (*Herbert Jenkins*).

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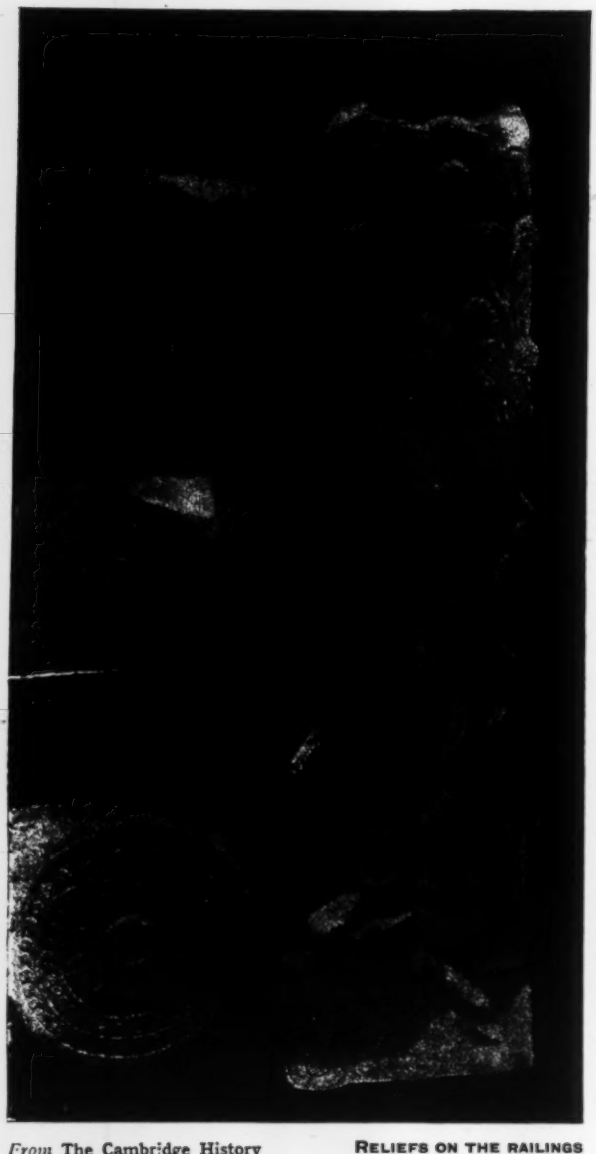
THE SPORT OF FISH-ING.

By JOHN MACKEACHAN. 16 Illustrations. 10s. 6d. net. (Herbert Jenkins.)

Sir Herbert Maxwell contributes an introduction to this very lively volume by Mr. Mackeachan, who unhappily died suddenly while his book was in the press. It is a tribute to the controversial interest of the many delightful chapters it contains that Sir Herbert cannot refrain from combating certain of the statements they include. Anglers are often booky folk—when the books are about fishing, and here is a book they will enjoy. Much practical advice is enshrined in these pages, but they will delight anyone who loves running water and nature; if he has ever cast a fly so much the better.

XUM



From The Cambridge History of India (*Cambridge University Press*).

RELIEFS ON THE RAILINGS OF THE BARHUT STUPA.

From The Cambridge History of India (*Cambridge University Press*).

RELIEFS ON THE RAILINGS OF THE BARHUT STUPA.

Reviewed in last month's BOOKMAN.

GLIMPSES OF SOUTH AMERICA.

By F. A. SHERWOOD. 18s. (Leonard Parsons.)

Mr. Sherwood has chosen an unusual form for a travel book, but it is probably quite well adapted for the use which he hopes his readers may make of it. "Glimpses of South America" is frankly a notebook, pictorial and descriptive, dozens upon dozens of photographs and hundreds of paragraphs in description of and comment upon the people and places he has seen in business tours through the South American continent, jotted down as opportunity offered. It is about the highways and not the by-ways of Latin-American travel that he is naturally informative, and for that very reason his "tips" will be useful to a larger proportion of his readers than is usually the case with travel writers. The result is what the author frankly calls "an unconventional sort of book, with no sign of a plot, but containing information about the part of South America that one is most apt to visit."

From The Bric-à-Brac Collector (*Herbert Jenkins*).

GOLD AND ENAMELLED SNUFF BOX.

IN A GRAIN OF SAND.

By YOI MARAINI. 6s. (Collins.)

The writer, whom we know as author of charming studies over the signature of "Yoi Pawlowska" (now apparently Madame Maraini), is fully up to her previous standard in these fifteen studies of Italian life.

The book is embellished by sketches from the pencil of Signor Antonio Maraini.

From **Modern Decorative Art in England** (*Batsford*).

THE "WATTEAU" FRIEZE.

SCOTLAND.

By A. R. HOPE MONCRIEFF. Painted by SUTTON PALMER. New and Revised Edition. (A. & C. Black.)

We are very glad to welcome a new edition of this exceedingly attractive book. Mr. Hope Moncrieff gives us glimpses of Scottish history, national character, customs and literature, and his book has again and again been reprinted. It is as much Mr. Sutton Palmer's success as Moncrieff's, for the coloured plates are beautiful landscapes indeed. Take "The Grampians from Boat of Garten, Inverness-shire"—what an air of spacious peace there is about it! "The River Teith, with Lochs Achray and Vennacher, Perthshire," may well bring tears to a wanderer's eyes. The book is written in a downright and amusing style, and weaves in personal recollections. Our author has no memory of seeing Ruskin at Perth; "but I well remember Millais, in the prime of manly beauty . . . several of the children he then painted so charmingly were playmates of mine." One could linger long over these entertaining chapters, but space forbids. Mr. Moncrieff praises William Alexander's "Life among my ain folk" and Sarah Tytler's "St. Mungo's City."

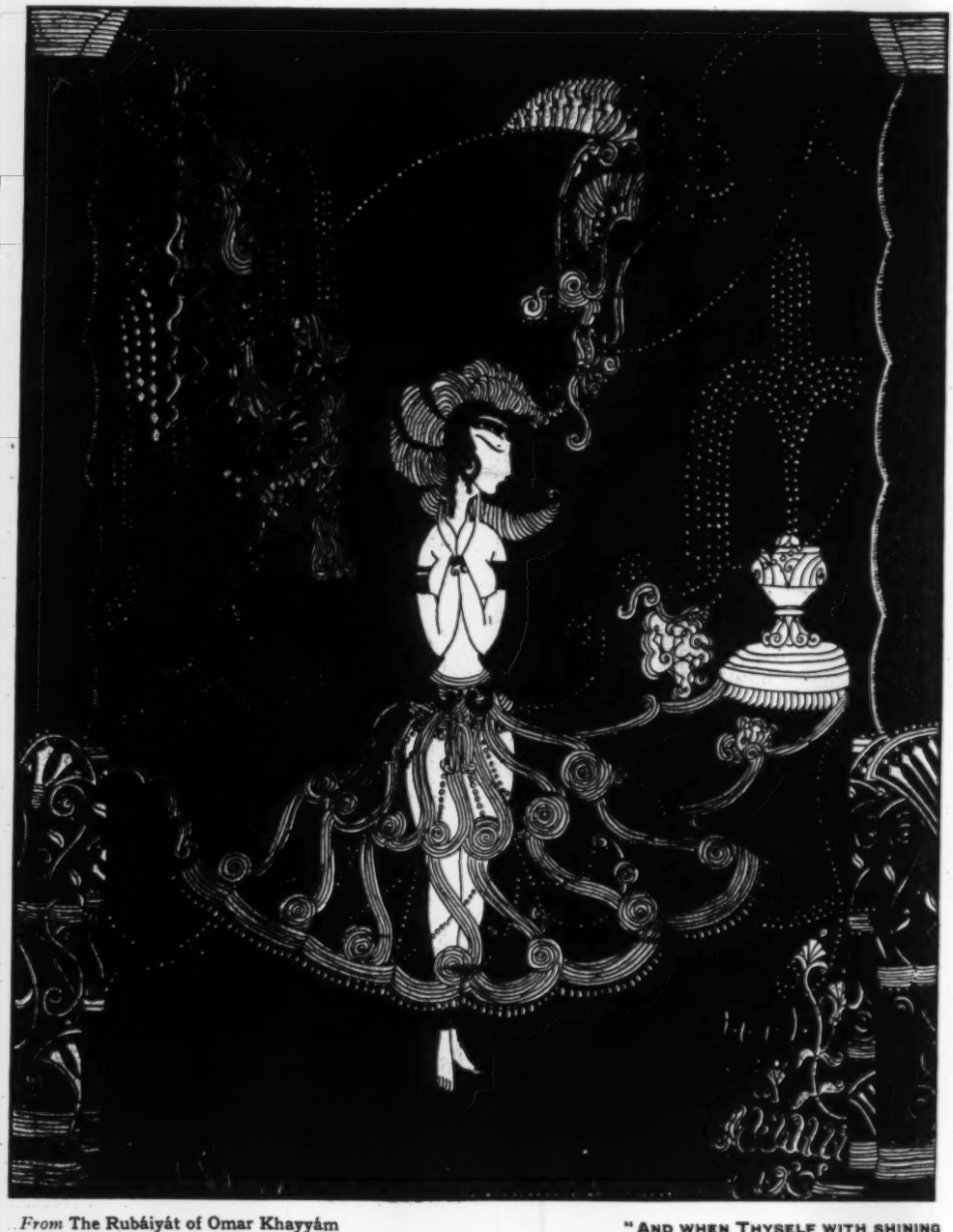
From **Modern Decorative Art in England** (*Batsford*).

THE "MANDARIN" WALL-PAPER. Designed by William Turner and Horace Warner.

THE LIFE OF SIR ARTHUR PEARSON, Bt., G.B.E.

By SIDNEY DARK. 10s. 6d. (Hodder & Stoughton.)

It is probable that only those who, having possessed sight, have become totally blind, can truly value the work originated and carried on by the late Sir Arthur Pearson, at St. Dunstan's and elsewhere. His great object, when he ceased to be able to see, was, as Mr. Dark happily puts it, "to help the blind to cease to be pitiful, to cease to be persons for whom their fellows were sorry; to demonstrate that the loss could be minimised, and that the blind could be so educated that they would be able to fend for themselves, to arrange their own lives, and to hold their own in industrial and in social life." With what success he achieved this, and in so doing found his own intense happiness, we all know; and with this allusion to his splendid social triumph I will leave that part of the volume which gives its story, only adding that Mr. Dark makes of it an enthralling romance. Sir Arthur Pearson's character is unfolded, step by step, by his biographer, who knew him personally for more than twenty years. He would have succeeded in any other sphere of life—we can hardly doubt that, so unresting was his nature; but the great surprise to some readers will be in the revelation of what appears at first to be a lack of concentration. Reading further, we feel that it is rather a swift change of concentration from one theme to another. He did nothing by halves; from a non-smoker he became a very heavy smoker indeed. He was keen on golf, for a time; he fancied bee-keeping, for a time. Succeeding in one thing, he turned immediately to another. Success came to him while he was young, by the strange route of winning a prolonged "general knowledge" competition in *Tit-Bits*, the prize being a situation in the office of that paper at a salary of £100 a year. Very soon he was promoted. We need not here follow his career in detail. Mr. Dark has accomplished his task sympathetically, excellently. His book would be a memorial—if one were needed—to "the chief"; to the editor, the inspirer and the friend. But the real memorial is the work done at St. Dunstan's. This book will be treasured by all who read it, but more especially by those who knew the great leader of the blind.



From **The Rubáiyát of Omar Khayyám** (*John Lane*).

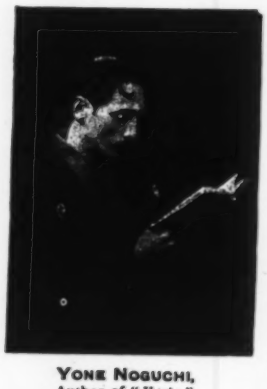
"And when Thyself with shining foot shall pass."

KORIN.

By Yone Noguchi.

£1-10s. (Elkin Mathews.)

It is very fitting that the pen which essays the task of introducing to the English public a very distinguished Japanese artist should be that of a distinguished Japanese poet who has already his own circle of British admirers. Korin (most of us, we blush to admit it, have never previously heard of him) has been dead for over two hundred years, while Mr. Noguchi's poems are still being written. We hope that in another century or so the poets of the day will pay him the same sort of tribute that Hoitzu, Korin's faithful follower, rendered to his master's memory, sending a large stone from Yedo to Kyoto for a monument and inviting five people a day to the tea ceremony for thirty days. As to Korin's secret as an artist, of which we have here many examples in wood blocks in colour and black, collotypes and small cuts, Mr. Noguchi declares it to have been "the secret of how delightful it is to leave a full and empty space in the picture, or how to cover up the space of the picture with the most delightful emptiness," but herein Korin only "noticed and gazed on the accidental gesture of Nature, and let her sing her own song in his art." A book that will be sure of a welcome from the growing circle that is interested in the art of Japan. It is tastefully produced in the characteristic Japanese style.



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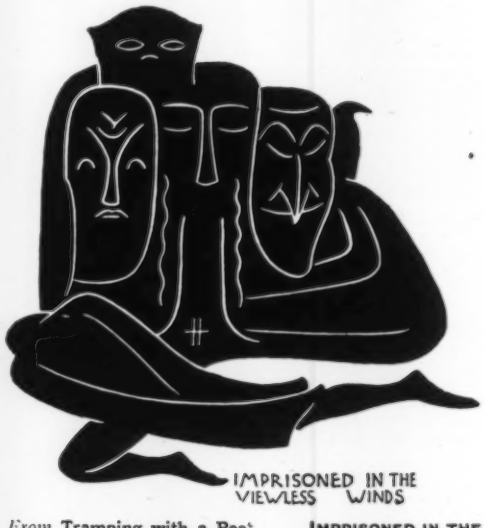

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From **The House of Magic**
By W. H. Davies
(*Jonathan Cape*).

FRONTISPIECE
(by William Nicholson).

Reviewed elsewhere in this Number

From **Rhyme Sheet**
(Decorations by Philip Hagreen)
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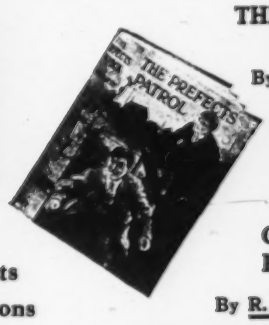

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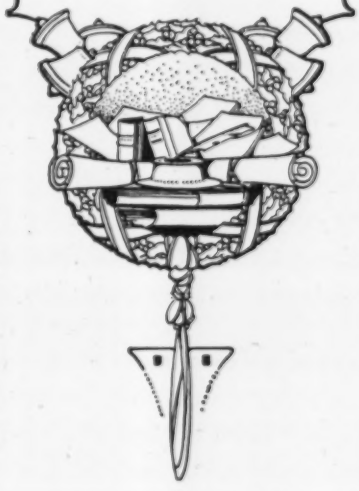

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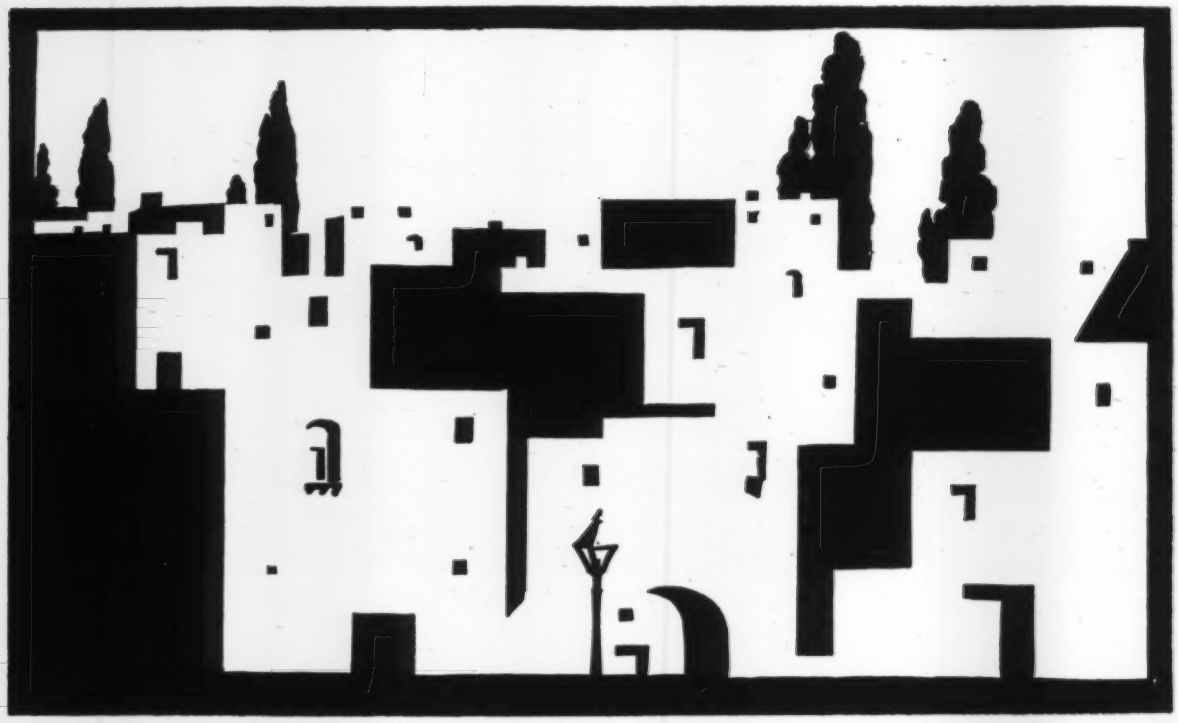

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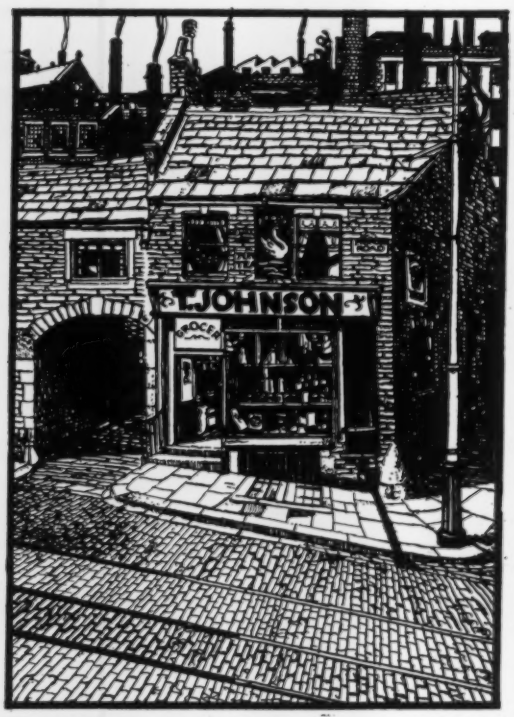

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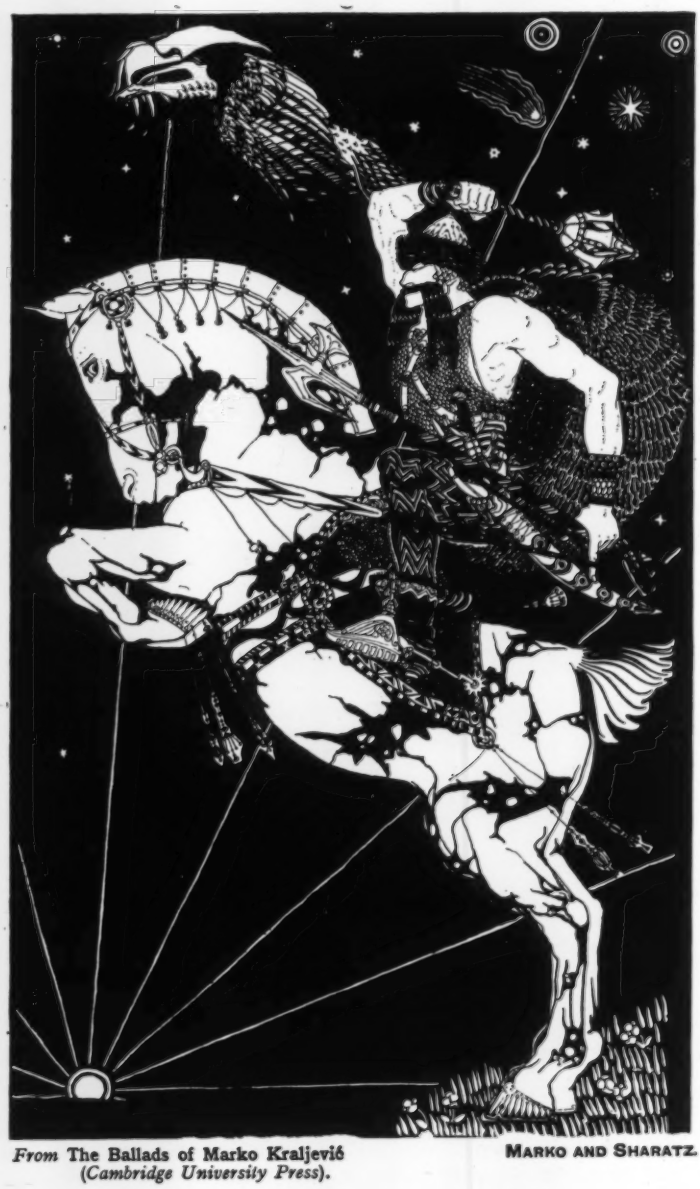

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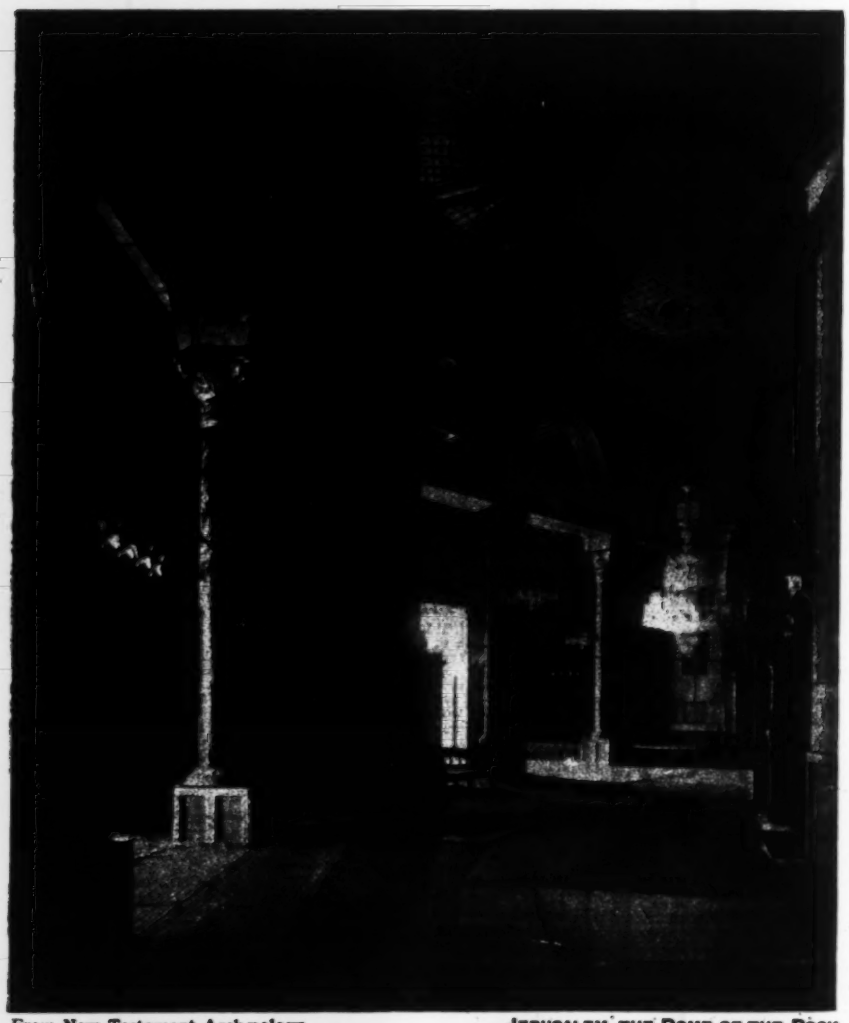


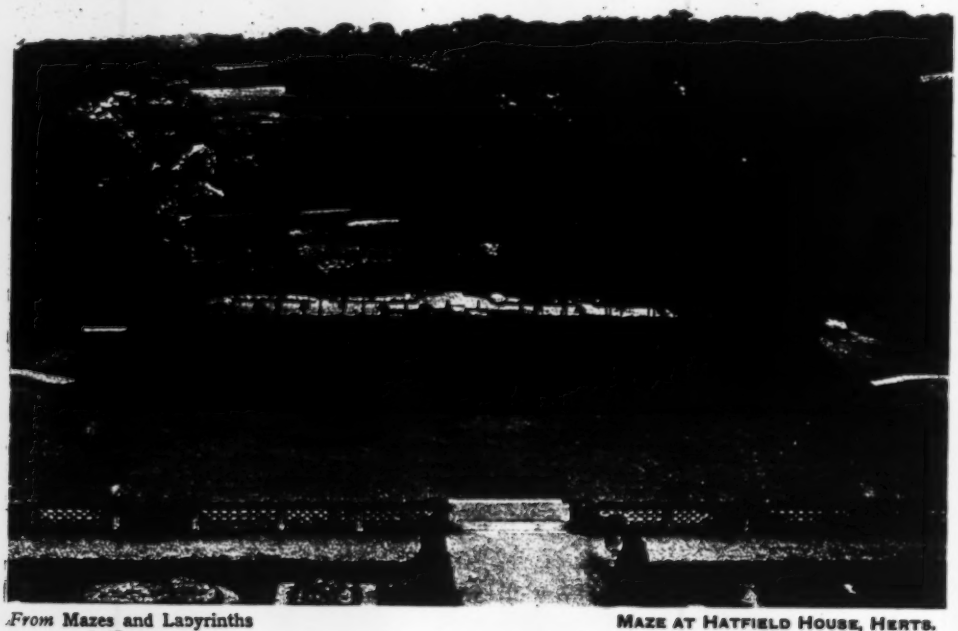
From New Testament Archæology
(*Robert Scott*).

JERUSALEM, THE DOME OF THE ROCK.

WILD LAKELAND.

Painted by A. HEATON COOPER. Described by MACKENZIE MACBRIDE. (A. & C. Black.)

For the picturing and the describing of Lakeland this volume has the good fortune to be created by two artists of enthusiasm and sympathetic understanding, artists who do not ask for a drought that they may travel its roads, its hills and fells in comfort. "It is no use denying that the English Lake District has the highest rainfall in our island," Mr. Macbride declares in his opening chapter. "But, what then? The rainfall of Lakeland is one of its greatest assets." There, at once, is the secret—the fact, one should rather say—that must be accepted before one approaches Lakeland. Without the rain the great beauty, certainly the greatest charm of the Lake District, would be gone. Mist, cloud, the dazzle of sunshine on raindrops, dark shadows, changing outlines, varying lights, veiled and heightened colours—the rain makes these wonders. In the succession of pictures here presented by Mr. Heaton Cooper we see all these wonders. This artist's work reveals grandeur and sombreness, tenderness and delicacy, wild nature and village simplicity, but to us those pictures which have depended most upon the rain have the greatest appeal. "Garburn Pass," "A Load Before the Storm," "Stepping Stones, Far Easdale"—and such. It is a beautiful revelation of a beautiful, many-sided land. And to Mr. Macbride's "description," true praise must also be given. It is no "guide-book," but it guides. It informs without being for an instant dull, and it holds that quality which all such books should hold—the quality of inspiring the reader and making him determine that all these lovelinesses he must see with his own eyes.



From Mazes and Labyrinths
(*Longmans*).

MAZE AT HATFIELD HOUSE, HERTS.
Photo by G. F. Green.

THE PRACTICAL BOOK OF FURNISHING THE SMALL HOUSE AND APARTMENT.

By Edward Stratton Holloway. 30s. net. (Lippincott.)

In these days, when every man is more or less his own landlord, takes a pride in his home and, in many cases, decorates it himself, this book will come as a boon. It is an exhaustive volume based on common sense. "The reader is shown how to make the utmost use of the faculty he already possesses." Diagrams and numerous illustrations—many in colour—will help to formulate his ideas, and Mr. Holloway's suggestions are always practical, while every style of furnishing is carefully considered and every class of householder catered for. He "treats of the furnishing of premises from the most simply and inexpensively equipped cottage, bungalow, or flat, through the varying grades of home to the smart apartment, or the house of fair dimensions." By spending thirty shillings on the book the purchaser will find he is economising on the cost of house decoration, as well as providing himself with an almost endless source of inspiration for making his dwelling a charming and comfortable place to live in.

From Fifty Pictures of Gothic Altars (*Mowbray*).

THE MIRACLE OF ST. GILES.

FROM FRIEND TO FRIEND KALENDAR.

Compiled and Edited by Joseph Shaylor. 1s. 6d. (Faulkner.)

Mr. Joseph Shaylor's "From Friend to Friend Kalendar" has long since taken its place as one of the daintiest and most welcome of Christmas annuals. The 1923 issue, strongly and tastefully bound, is just the size for the pocket, and contains just the postal and almanack information it is useful to carry there. In addition, it has spaces for appointments and memoranda, and each page for notes is faced with a poem on some aspect of friendship. It is a charming substitute for a Christmas card, and one that remains useful all through the year.

From The Practical Book of Furnishing the Small House and Apartment (*Lippincott*).

A FINE EXAMPLE OF NEO-CLASSIC LIBERAL PERIOD FURNISHING.

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BIRDS IN FLIGHT.

By W. P. Pycraft, F.Z.S. 15s. (Gay & Hancock.)

Mr. Pycraft, in his preface to this handsome volume, says: "There are hosts of people who have a genuine love of our native birds, without yearning to possess their skins or desiring to acquire the reputation of being ornithologists. They would call them all by name if they could, but seek, alas! in vain, for some book wherein they will find some magic phrase, which will enable them to identify every bird they meet by the wayside." An attempt is made here to help such inquirers, who glance with such keen curiosity at the retreating bird forms. The author writes with great vivacity about Wings, their sizes, shapes and relation to Flight. He discusses Modes of Flight, Courtship Flights, and the Wings of Nestling Birds. But it is to the absorbing couple of chapters on "How to Tell Birds on the Wing" that most will turn first. Splendid, accurate coloured plates, by Mr. Roland Green.

From **Birds in Flight** (*Gay & Hancock*).

LAPWINGS.

HOMELY VERSES OF A HOME-LOVER.

By Fay Inchfawn. (Ward, Lock.)

Another book by one who has been aptly called the "Laureate of the Home." Hundreds of women doing their own housework, unable to afford to procure servants, have found Miss Inchfawn's verses go straight to their weary and rebellious hearts. Very well does Miss Inchfawn understand the stormy moments of revolt that come over the sensitive and artistic soul caught tightly in the mesh of drudgery, and she sings blithely:

"Dear Soul—
If it should seem to you a sin
That wistful hands like yours must toil and spin:
And if you deem it waste of time to use
Life's precious moments cleaning knives and shoes;
Just tending babies; making things go right;
And tidying up from morning until night—
Consider this, my Dear:
It would be worse to waste Eternity
Just simply learning how to Be.
That would be foolish, when 'tis clear
We're meant to learn such things down here."

From **Homely Verses of a Home-Lover** (*Ward, Lock*).

COVER DESIGN.

Miss Inchfawn's work is a powerful argument for the woman preacher. No man can get at the root of the matter altogether. We commend this book to the anxious housekeeper, who has lost any sense of true values in her perpetual rush.

CHINA CLAY.

By Trevor Blakemore. Illustrated by F. M. McArthur. 3s. 6d. (Heffer.)

Little pictures of Chinese scenes and characters fashioned in verses as charming and delicate as any carvings in ivory. The quiet or bizarre fantasy of the poems is well interpreted in the illustrations.

History Biography & Travel

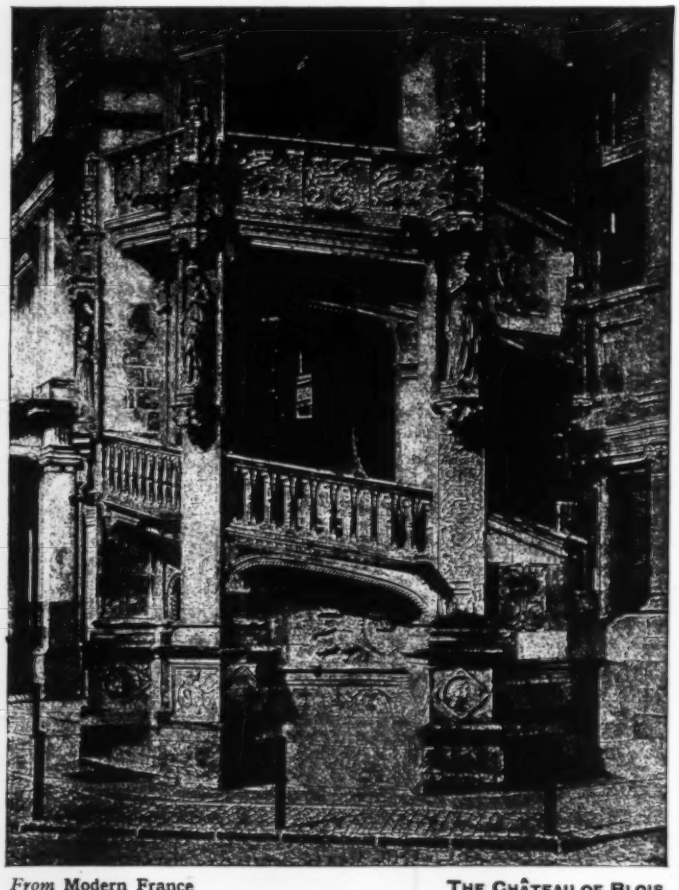
From **Poor Folk in Spain** (*John Lane*).

GIRL SINGING A MALAGUENA.

A HISTORY OF THE DOUGLAS FAMILY OF MORTON IN NITHSDALE.

By Percy W. L. Adams. 42s. (The Sidney Press, Bedford.)

Here is a family record extending to nearly a thousand pages, devoted to one branch of the great Border House of Douglas. An almost herculean task has been accomplished with what can only be described as unexampled industry and zeal. It is the richest genealogical feast one has had for many a day, though it must be confessed that, haggis-like, the volume contains a deal of "confused feeding." Numerous families linked with the Douglases by descent and intermarriage come into the record. In his accumulation of material the compiler seems to have spared no expense, for his researches at the General Register House, and in other sources, must have been considerable and costly. The result is this fat, somewhat unwieldy quarto, printed in beautifully clear type, however, and enriched with such wealth of illustrations (there are a hundred and fifty-eight) as must make it a proud volume for those who bear the Douglas name or boast the Douglas blood. How it has been possible to produce this work for a couple of guineas a copy is a marvel in these days of abnormal prices in book production, and especially in books that are limited, as this one is, to two hundred copies!



From **Modern France** (*Cambridge University Press*).

The Château of Blois.

Amongst those families whose story has cut deep into the life of Southern Scotland the Douglases occupy almost the premier place. Their name is associated with every episode quoted in early Scottish history. They were statesmen, scholars, soldiers, and stout Border raiders besung in many a ballad during those rough, wild times when might was right, and the cleverest, adroitest cattle-lifter was accounted the greatest hero. Even to their own countrymen the Douglas name was one of dread. They were not always so "tender and true" as one of their poets would have us believe. A Douglas was often Regent of the Kingdom, and the history of the race was virtually the history of Scotland.

Mr. Adams deals with the Morton branch descended from the Lairds of Drumlanrig, and with the Fingland line begun by Archibald, a scion of Morton, who died in 1718. In their turn these progenitors built up innumerable families in Scotland and England, some of whose members have carried the name with honour to the remotest regions. Mr. Adams has much to say about the English representatives, the Witham and the Salwarpe Douglases, in Essex and Worcestershire, through whose veins runs the blood of the ancient clan. Of William van Mildert, Bishop of Durham, Founder of Durham University, and his wife Jane Douglas, he gives an interesting account. Mildert was the last Prince Bishop, keeping up great state and maintaining a pack of foxhounds which he probably never himself used.

From **South African Houses** (*Oxford University Press*).

The Bell Tower, Magenster.

It is pleasant to recall that one of the most popular of Scottish love-songs owes its origin to William Douglas of Fingland, who wooed "Bonnie Annie Laurie" of Maxwelton, and heard with sad chagrin her refusal of his hand. It was then that he wrote the lines beginning, "Maxwelton's braes are bonnie"—lines which Lady John Scott of Spottiswood

remodelled and rejuvenated, and sang into immortality when the Crimean War was raging. Mr. Adams has told the whole true story of the lyric once for all, and it is a valuable feature of the book.

As a rule family histories are dry and uninviting. That cannot be said of the Morton history. It is literally packed with a mass of multifarious data—pedigree charts, a hundred and sixty-seven pages of appendices showing abstracts from six hundred and ninety-one documents, and a host of illuminating notes — for all of which the future investigator into this particular subject must be profoundly grateful. An index extends to eighty double-columned pages. This is truly a meritorious piece of work, and having been done *con amore*, is a noble and notable contribution to genealogical and local literature.

W. S. CROCKETT.

From Knole & the Sackvilles (*Heinemann*).

STAIRCASE.

POOR FOLK IN SPAIN.

By JAN and CORA GORDON. 12s. 6d. (John Lane.)

How pleasant it is to meet a travel-book which is personal, both in text and in illustrations! Here is no jejune sight-seeing, eked out by stereotyped photographs; but a record of enjoyment and amusement illustrated by drawings which are now sombre, now gay, but always individual and full of vitality. Mr. Gordon rather favours the more modern school of draughtsmanship. There is a picture of a town here which is very like a drawing by Marchand; Mrs. Gordon, though she has affinities with John Nash, has a livelier fancy and a quicker humour than her husband's; while she can also produce a picture full of solid quality and rich colour as in the frontispiece of a "Spanish Courtyard." The text is extremely good reading, unpretentious, observant and free from both varieties of Chauvinism — the kind which makes a traveller patronise a foreign country, and the kind which makes him despise his own. Mr. and Mrs. Gordon lived simply, met simple people and found, as all sensible travellers find, that the simple people, all the world over, are kind and friendly. Mr. Lane has given the book a beautiful form; and it is one of the cheapest gift-books of the year.

From Yesterday and To-day (*Methuen*).

SITE OF THE HOUSE OF COMMONS A HUNDRED YEARS AGO.

SOUTH AFRICAN HOUSES.

By DOROTHEA FAIRBRIDGE. Illustrated. £3 3s. (Oxford Press.)

Miss Dorothea Fairbridge has written an extraordinarily interesting and historically valuable book on famous houses in South Africa that have their places in South African history. She writes with full knowledge of her subject and considerable charm of style. The ten colour pictures by Gwelo Goodman (one of which is reproduced among our presentation plates) are from beautiful and masterly studies in oil. The book is illustrated also with over 200 collotype plates, half-tones and drawings.

XUM

From Dryburgh Abbey (*Blackwood*).

ST. MARY'S AISLE: SIR WALTER SCOTT'S RESTING-PLACE.

THE HISTORY OF THE MANSION HOUSE.

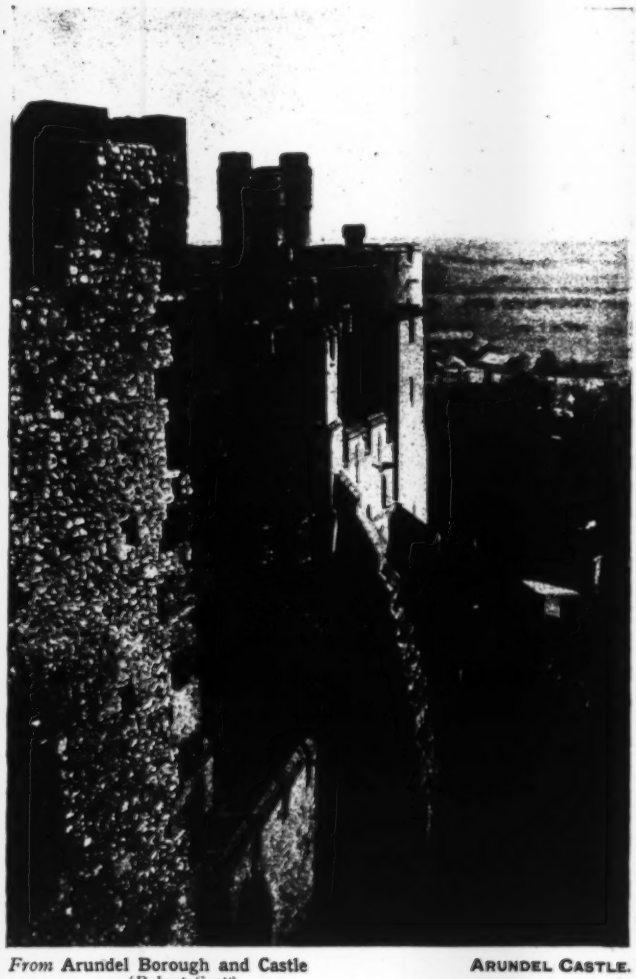
By SYDNEY PERKS, F.S.A., F.S.I., F.R.I.B.A. 35s. (Cambridge University Press.)

With scarcely a glance at the marvellous group of buildings situated at that existing corner known familiarly as "the Bank," the crowds pass and repass all day long. It takes a book such as this to bring before us the real significance of London and to make us, next time business takes us that way, look upon the Mansion House, Walbrook and the district with a less casual mind. Mr. Perks is City Surveyor to the Corporation of London, and had for many years been planning a history of the Mansion House; he has had access to the records of the Guildhall and other ancient documents, and at last has seen the reward of his persevering research in the publication of this handsome volume. It is a mine of information, and the plans of the locality given at the end, progressing as they do from very old maps showing the course of the "Walbrook" to the modern ones where only the name of that lost London stream is left, are a most valuable feature. There are also many fine illustrations of old-time London. For the student Mr. Perks has provided a feast, and to the literature of the great city has added a very important contribution.

WEST AFRICA.

By CAPTAIN H. OSMAN NEWLAND. Edited with an introduction by EVANS LEWIN, M.B.E. 21s. (Daniel O'Connor.)

In this volume the late Captain Newland brought together an immense amount of accurate and up-to-date information about West Africa as a whole, and the book is very properly described as a "handbook of practical information for the official, planter, miner, financier and trader." West Africa includes Senegal, French Guinea, Sierra Leone, Liberia, the Ivory Coast, the Gold Coast, Ashanti, Togoland, Dahomey, Nigeria, the Cameroons, French Equatorial Africa and Portuguese West Africa. The German possessions of Togoland and the Cameroons have passed to France and England who now, with Belgium in the Congo, are paramount over all that enormous area which holds immense possibilities in developing trade and mineral and other produce. Captain Newland gives a clear account of the geography and the history of the territories concerned, describes their flora and fauna, the native population, narrates the steps being taken to develop the resources of the people and the soil. Chief among the products are the oil palm, the coco-palm, and cocoa, and it is clear that wealth beyond the dreams of avarice is latent in West Africa. Excellent indications are given as to means of producing and increasing the best crops, sensible advice is offered on many subjects, and as the book is written in a clear, vivid, knowledgeable fashion, it conveys the impression that it is as trustworthy in its facts as it is interesting in its presentation of them. A very commendable piece of work.



From Arundel Borough and Castle (*Robert Scott*).

ARUNDEL CASTLE.

Recently reviewed in THE BOOKMAN.

OFF THE BEATEN TRACK IN SUSSEX.

By Arthur Stanley Cooke. 160 Illustrations by Sussex artists. 10s. 6d. net. (Herbert Jenkins.)

This is a reissue after some ten years of a very excellent description of villages and by-ways in Sussex, "off the beaten track." Sussex is a county with a full history, reaching back far beyond Saxondom, and rich in memories displayed in dewpond and manor and cottage and church, and all that slowly accumulates from generation to generation, from century to century. Once Steyning was a sea port, and at the Conquest was bigger than Southampton or Bath; and Sussex iron was forged and famous in the days when Rome held Britain. Mr. Cooke's volume is a handy, chatty, informing one, the hundred and sixty illustrations are exactly right, there is an excellent index, and if only there were a map of the county there would be no fault to find with a charming book.

From Off the Beaten Track in Sussex (*Herbert Jenkins*).

SINGLETON CHURCH.

WHY EUROPE LEAVES HOME.

By Kenneth L. Roberts. 12s. 6d. (Fisher Unwin.)

Recommended, and not without justice, by its publisher as an "unorthodox and stimulating book on a variety of subjects of the greatest public interest, Mr. Roberts's book seems fated to meet with a very mixed reception on this side. Lively and amusing as it is, it is in parts extremely exaggerated. We are certainly with the author in deploring the disastrous results (for America) that must come from a continued influx of miscellaneous undesirables over which waves the star-spangled banner of liberty. Mr. Roberts is very downright in his conclusions, and "opines" that miscegenation has already gone far enough. "The American nation," he declares, "was founded and developed by the Nordic race, but if a few more million members of the Alpine, Mediterranean and Semitic races are poured among us, the result must inevitably be a hybrid race of people as worthless and futile as the good-for-nothing mongrels of Central America and South Eastern Europe." That seems sound enough. But why is Mr. Roberts so angry with us for cold-shouldering Prohibition? Here he becomes both rude and reckless: "Beer has always been regarded by the English as being a harmless—nay, a healthful and almost essential part of their daily life, like soggy vegetables and damp bed-sheets." Well, well. "Drinking in England reached a higher stage of development centuries ago than it reached in America even during the hectic period when young ladies

From Why Europe Leaves Home (*Fisher Unwin*).

LOOKING ACROSS MODERN ATHENS FROM THE ACROPOLIS.

XUM

removed and checked their corsets on arriving at dances, and were unable to be their natural selves unless they had about a pint and a half of whisky under their girdles." We don't think English young ladies have conducted themselves quite in the fashion here so delicately described. "Go to any of the countless quiet hotels in England to-day; and in every dining-room you will find austere elderly ladies sucking up bottles of champagne with their dinners." Honestly, Mr. Roberts, we fear you won't.

THE LIFE AND LETTERS OF EDWARD LEE HICKS.

(Bishop of Lincoln 1910-1919.)
Edited by
J. H. FOWLER.
(Christophers.)

A strong, intellectual and profoundly tolerant spirit shines through this record of Bishop Hicks's life, in which his personal writings are freely quoted. Truly it was remarked of him, who was never afraid of advanced ideas, that even in death he was ahead of his generation. "He never grew old," says his wife, "because he was always interested more in the present and future than in the past. He cared for the past only *historically*." His letter to his daughter Christina, dated January 23rd, 1908, should be read in full by all to whom the question of an after-life brings grave doubts; he shows both sides of the argument in a clear and comprehensive manner that proves with what courage he examined the faith he set himself up to teach.

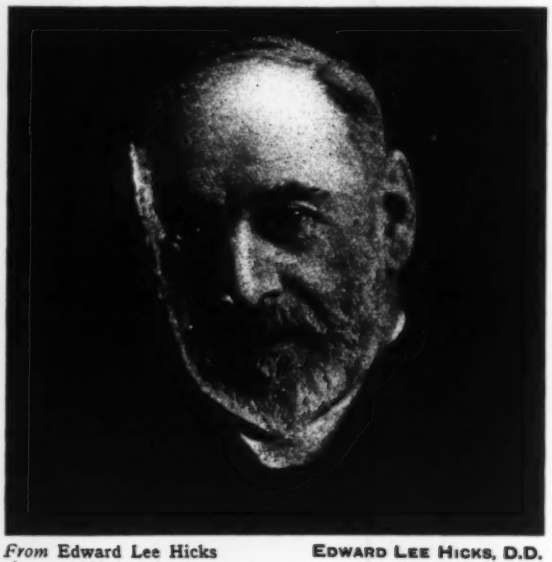
GYPSYING THROUGH CENTRAL AMERICA.

By EUGENE CUNNINGHAM.
21s. (Unwin.)

This is the chronicle of a trip conceived in restlessness and executed in genuine enjoyment. Mr. Cunningham and his friend the photographer are shown to us in the frontispiece, young, stalwart men with keen, strong faces. They set out on their explorations through the picturesque banana republic of Central America, with high hearts, burning for adventure. They galloped through wildernesses of madrongs and oaks, splashed through rivers (disturbing alligators), sampled the hospitality of Costa Rica; tried to get a cup of coffee in Nicaragua and had trouble about it. "Personally, in Nicaragua, where the natives look upon any white man with almost fanatical hatred, I would rather have my Colt than a safe-conduct signed by all the presidents. . . . In my opinion, Nicaragua would be another Mexico were the marines withdrawn." It is an engaging narrative, told in bright, emphatic style. The writer, however, is not very optimistic as regards the native. "Always as we watched these people there rose in us a vast disgust at the depths of their sloth. Always came the thought, 'What *couldn't* the white man's industry and perseverance do with these countries!'" There is an interesting account of a meeting with Lee Christmas, Central America's most noted soldier of fortune.

From **Past Times and Pastimes** (*Hodder & Stoughton*).

THE EARL OF DUNRAVEN, K.P.
From the painting by Sir Arthur S. Cope, R.A.
(Photo: The Autotype Fine Art Company).



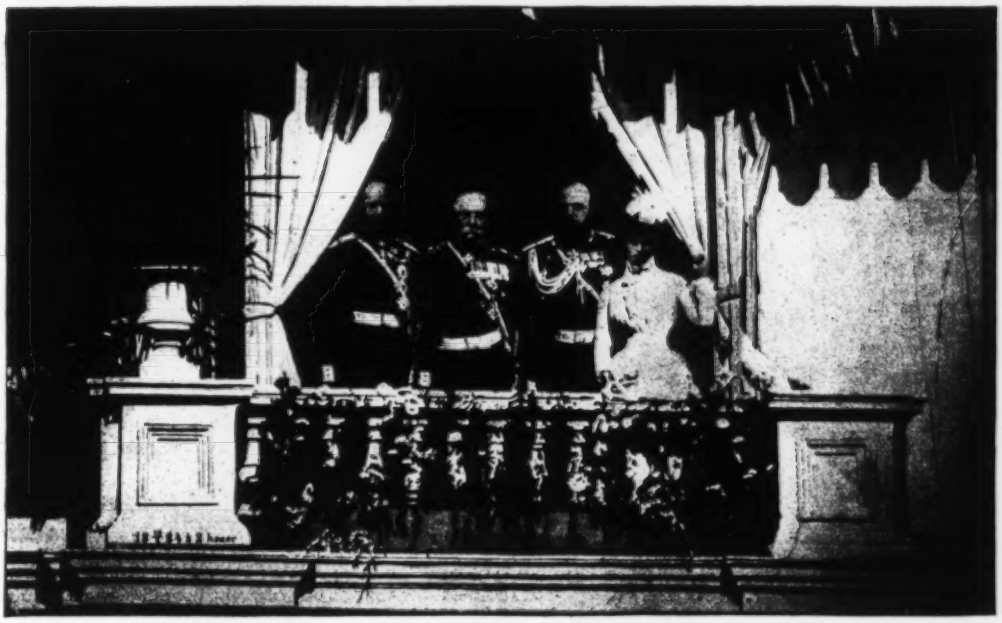
From **Edward Lee Hicks** (*Christophers*).

EDWARD LEE HICKS, D.D.

FROM CROW-SCARING TO WESTMINSTER.

By GEORGE EDWARDS, M.P., O.B.E. 7s. 6d. (Labour Publishing Co.)

This life-story of a distinguished Labour leader, simply and tolerantly written, should be read by all who care to understand what are the aims of Labour—the evils it is out to remedy, and why it is so desperately determined to remedy them. There can be few more poignant things in literature than the early chapters of this book. They should be read by every comfortable person who is indignant that the working classes are not contented with their lot. To read them has made one reviewer rather ashamed of his country, and of its riches.



From Comparative History (*Hutchinson*).

THE THREE EMPERORS AT SKIERNIVICE.

COMPARATIVE HISTORY.

By the EX-EMPEROR OF GERMANY. 8s. 6d. (Hutchinson.)

Only an elastic student of characterisation would allow the title of "book" to what is merely a tabulated list of occurrences and alleged occurrences, meagrely annotated, and interspersed haphazard with a number of photographs which really supply the main interest to which this volume can lay claim. Such as it is, however, we must take it at its own profession to be the considered defence of the Ex-Emperor of Germany against the world's indictment for Germany's responsibility as the principal instigator of the Great War. If the author has found any comfort in its compilation, no very useful purpose can be served by grudging it to him. For other people, one sample of its quality should suffice. Under *August 3rd, 8 p.m.* we read: "As there was no doubt about the Franco-Belgian agreements for the neutrality of mobilisation, Germany addresses an ultimatum to Belgium to permit the march through of Germantroops. The French violate the frontier in many places." For both these statements the authority is *Deutsche Dokumente*. So we should suppose.

FIFTY YEARS A JOURNALIST.

By MELVILLE E. STONE. 12s. 6d. (Heinemann.)

Mr. Melville Stone retired the other day from the control of the great news agency he founded half a century ago, the Associated Press, and he is generally accorded the credit for having fingered more voluminous and momentous news than any man in his profession, so far as the western hemisphere goes. Since his retirement he has put together this racy and entertaining log of his experiences, from his first training on a Chicago paper down to the Peace Conference at Versailles. Those of us who helped to give him a feast of welcome and tribute on his passing through London well remember the keenness of mind, the flashing wit and humour and the dry irony he put into his speech of thanks—all qualities redolent of the pressman who is at home with all companies and conditions, but especially

From The Life of George, Fourth Earl of Aberdeen (*Hodder & Stoughton*).

THE ABERDEEN CABINET FORMED IN 1853.

XUM

From The Lhota Nagas (*Macmillan*).

YOUNG MARRIED WOMAN OF OKOKO.

among his own brethren of the pen. This book shows where and how he gained and developed those attributes, tells of famous men with whom he served, including writers like Eugene Field, George Ade and "Bill Nye." But these are eclipsed by the potentates and statesmen Mr. Melville Stone encountered before the war or while it lasted. One reconciliation he records with an American admiral had its repercussion in the fact that President Wilson "announced that he would never speak to me again, to which I replied that I would strive to exist nevertheless." He has since existed to some purpose, as this book shows. Another good story is of a certain retort made to Diaz, the Italian generalissimo. To enhance France's idea of Italy's prowess he had declared the Austrians were absolute lions, veritable lions. A few days later Foch captured five thousand Austrians, and Diaz got this telegram from Clemenceau: "MY DEAR DIAZ,—We have taken as prisoners 5,000 of your lions. What shall we do with them?—Affectionately, 'THE TIGER.'" Mr. Melville Stone holds that the first duty of a man in his position is to foresee a big thing and have a man on the spot to deal with it. He has written a sterling book, and one that enters permanently into the annals of the world's press.

From English Country Life and Work (*Batsford*).

HONITON LACE MAKER.
"The faster I work it'll shorten my score,
But if I do play it'll stick to a stay,
So heigho! little fingers, and twank it away."

THE INSURRECTION IN MESOPOTAMIA, 1920.

By LIEUT.-GENERAL SIR AYLMER L. HALDANE, G.C.M.G., K.C.B., D.S.O. 21s. net. (Blackwood.)

The whole question of Mesopotamia, why we went there and why Great Britain is still interested in that ancient and difficult territory, is one of great prominence just now,

From The Insurrection in Mesopotamia (*Blackwood*).

ARAB LEVIES.

and this account of the very serious troubles there in 1920, excellently described by the officer in command of our forces at the time, must needs attract no little attention and study. Four thousand British and three thousand Indian troops were his whole effective force, a tiny weapon with which to reconquer and hold an area greater than the whole United Kingdom. From a careful study of General Haldane's book the reader can derive much material which will help him to form his own judgment as to the British concern with Mesopotamia. It is by no means merely a matter of cost to the taxpayer. A great Empire has to shoulder many burdens and responsibilities and pay the heavy cost, if it is to remain great. The question is more whether honour or prestige or duty is at stake, and then the cost must be met. General Haldane quotes a very interesting remark by His Highness the Agha Khan on the subject of British administration. According to him the Pax Britannica "which does not wink at lawlessness," if enforced among barbarous tribes will always lead to trouble, while the French in Morocco tolerate a good deal of lawlessness and get on successfully. And he approved of "baksheesh" among the tribes. A very large number of most interesting photographs greatly help the book to put its theme forward realistically.

SURREY.

Painted by SUTTON PALMER. Described by A. R. HOPE MONCRIEFF. (A. & C. Black.)

Perhaps no other English county can be so closely packed with scenes of manifold beauty, Mr. A. R. Hope Moncrieff tells us, as the small home county, Surrey. It must surely have been difficult for Mr. Sutton Palmer to decide what views to paint as representative of a county whose glories are so diverse. The care with which he has made his selection speaks of a close acquaintance with those wooded heights and verdant valleys that have turned Surrey into " a play-ground, pleasure-ground and garden-ground " for Londoners. No less full of colour are the word-pictures accompanying the paintings. Both from a literary and artistic standpoint the book reaches the very high level attained by previous volumes in the series.

THE ADVENTURES OF IMSHI.

By JOHN PRIOLEAU. Illustrated. 21s. (Jarrolds.)

" Imshi " was a gallant little two-seater car in which Mr. Prioleau set forth in December, 1920, " to look for the sun." In which quest he dashed south from London to Calais, thence to Orange, Avignon and the Riviera, moving swiftly or cautiously down the good or much-war-suffering roads of France, a dash into Italy, then back through Monte Carlo to Marseilles. And so by steamboat to Morocco, and the real, real sun and all the wonders of an ancient land, with its memories great and mean, and the strange cities that for centuries hardly a European infidel foot might tread, now a country of roads and motors and modernity side by side with the Middle Ages, the unchanged East and the little-tamed tribal chiefs and their clans. Morocco is the gateway to Algeria, Tunis, Carthage, Tangier and the rest (it is amusing to read once more the old, foolish fairy tale of Regulus at Carthage—fables die hard indeed), and then homewards via Spain, the Pyrenees and up, hurrying to Perigueux and Poitiers, and England once more. Mr. Prioleau gives a light, sparkling narrative, always centring on his gallant car and her powers and possibilities, so that his book, besides being excellent reading, is a first-rate guide to other motorists who may wish to go a-touring in these and similar lands.

From Siwa : the Oasis of Jupiter Ammon (*John Lane*).

THE TOWN-CRIER'S DAUGHTER.

From The Adventures of Imshi (*Jarrolds*).

THE LOCKSMITH'S SHOP AT KAIRUAN.

THE IRISH TWINS.

By LUCY FITZPERKINS. 6s. (Jonathan Cape.)

It has been left to Miss Lucy FitzPerkins to add quite a new series to the children's book shelves. She has, as it were, made a corner in twins—Eskimo twins, Cave twins, Scotch twins and in the book under review, " The Irish Twins." I'm afraid that the Ireland in which the Twins lived was an Ireland of very long ago—certainly not the Ireland of the last six years. One of the stories or sketches is entitled, " Mr. MacQuean Pays the Rent." To anybody who knows the Ireland of to-day that title would be sufficient evidence that the authoress is writing of long past yesterdays. And yet those yesterdays make very pleasant reading and her Irish twins are a delightful pair. The illustrations, which are by the authoress, deserve particular mention.

XUM

IN LOTUSLAND JAPAN.

By
HERBERT G. PONTING.
18s. (Dent.)

A new and revised edition of Mr. H. G. Ponting's delightful book on Japan is to be welcomed. The author, well known as a member of Captain Scott's Antarctic Expedition, recalls in his Preface that the book's first appearance synchronised with the departure of Captain Scott and his party from these shores, a fact which rather militated against the careful revision of proofs, etc. Whatever errors and omissions crept in thus unavoidably have now been rectified, considerable additions made to the text, and a number of new photographic plates added. It is indeed with the singular beauty of its very numerous illustrations that the book chiefly scores in its improved form. Certainly they represent the high-water mark of artistic photography, and it is not surprising to learn that the æsthetically wide-awake Japanese should have seized upon a number of them as copies. Not only photographers, but many artists and craftsmen working in various metals and textiles have borrowed without stint. Several of Mr. Ponting's efforts in this wise have all the excellence of composition and clarity of detail of a good Japanese print, and many of the flower photographs—wistaria (beneath which the flower-worshippers sit improvising poems which they tie to the floral wonders by which they are inspired), lotus, cherry-blossom, etc.—are of striking beauty. There are also admirable photographs of Fuji in many aspects, and some extremely interesting and quite sensational snapshots of the little-known volcanoes, Aso-San and Asama-Yama.

From Wanderings in the Queensland Bush (*Allen & Unwin*)

FISHER FALLS, INNISFAIL.

From In Lotusland Japan (*Dent*).

FUJI FROM LAKE MOTOSU.

THE GOLDEN RIVER.

By J. W. Hills, M.P., and Ianthe Dunbar. 10s. 6d. (Philip Allan.)

This is an unconventional and wholly delightful record of sport and travel in Paraguay. Its authors are not the usual restless type of globe-trotters with note-books, and the presence of at least one of them in such an out-of-the-way corner as the upper waters of the Parana river was due to his having gone there for a particular purpose, and an admirably non-utilitarian one at that. If there is anything that Major Hills seems to be keen on it is fishing, and here were virgin hunting-grounds whereon to set deliberately about the conquest of that tropical rival of the salmon known vaguely throughout the river systems of the continent as the dorado. He seems to be a gloriously sporting beast, and in appearance a resplendent beauty, in no way belying a name that might be thought hard to live up to. In making the intimate acquaintance of this golden fish of spirit and of sense, if we may be allowed to call him so after reading Major Hills's eulogy, the authors spent many happy and healthful weeks aboard the *Lelia*, a launch manned by a composite medley of Latin-American swashbucklers whose idiosyncrasies added to the gaiety of their employers. The story of this adventure is well illustrated by photographs, some of the fishing snap-shots are a revelation as to what prizes await the angler in these waters, and much of the information gleaned not only about the dorado but other denizens of South American streams is presumably new to science. Major Hills is an all-round naturalist, and in his remarks on birds pays an eloquent tribute to the value, to the ornithologist in these latitudes, of the works of a "fine observer and beautiful writer." The late W. H. Hudson, of course.

From The Golden River (*Philip Allan*).

A CURVED STRETCH OF WATERFALLS.

From Under the Black Ensign (*Hutchinson*).

H.M.S. Intrepid at Yukanskie, June 1916.

XUM

THE WESTMINSTER HISTORY OF ENGLAND.

By Ralph Tanner, M.A. 6s. (Sheldon Press.)

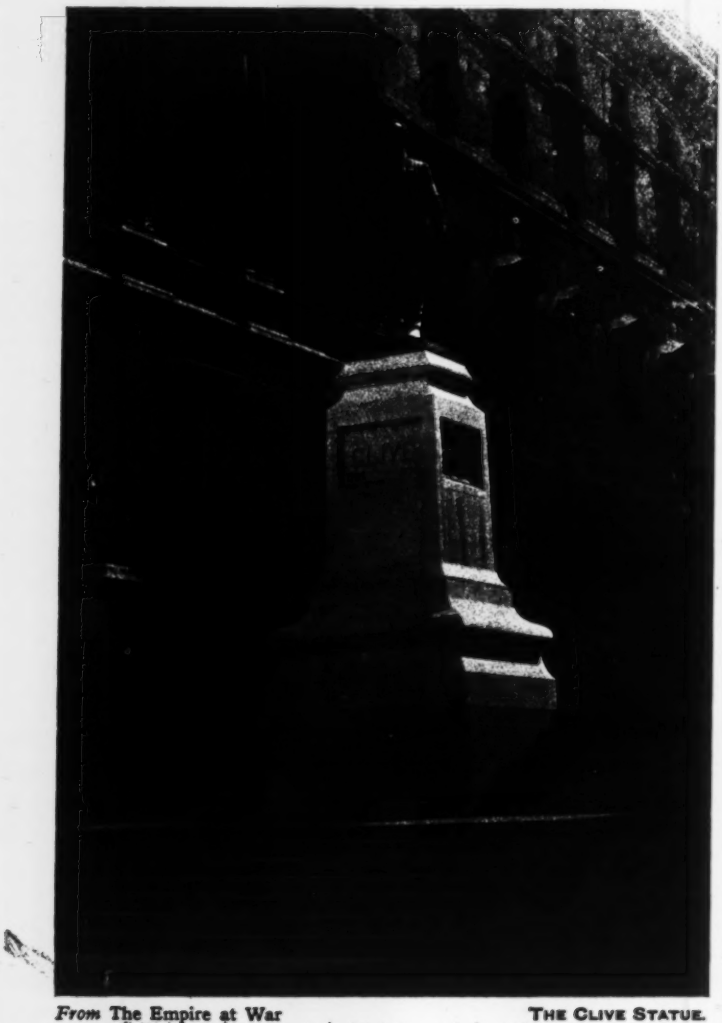
" Westminster boys are the first to acclaim the Sovereign at Coronations. They have the privilege of attending the great functions in the Abbey and of listening to debates in the House of Parliament. The Abbey is their chapel. They are brought up under its shadow." Mr. Tanner reminds us thus, in the preface to his able, tersely-written history. Lucky are Westminster lads who can now possess themselves of this record and who may grasp, while yet pupils, some of the mighty traditions of their school. We fancy that the book will be used by others than those especially interested in Westminster. Its concise paragraphs and clear groupings and summaries will be valuable to all young students of history. The short list of books recommended for reading on the different periods is well chosen and, we are glad to notice, includes tales by Merriman and Henty, as well as by more ancient spirits.

From **The Westminster History of England** (*S.P.C.K.*). **TRIFORIUM WINDOWS.**

THE EMPIRE AT WAR

By Sir Charles Lucas, K.C.B., K.C.M.G. Vol. I. 15s. net. (Oxford University Press.)

This work, to be completed in five volumes, was planned by the Council of the Royal Colonial Institution, " to trace the growth of Imperial co-operation in war time prior to the late war, to give side by side a complete record of the effort made in the late war by every unit of the Overseas Empire from the greatest to the smallest, and also to tell in what particular ways and to what extent the fortunes and the development of each part were affected by the war." Sir Charles Lucas is the general editor, and himself contributes this first volume which brings the theme down to the outbreak of the late war. and is admirably lucid, concise and authoritative. Many illustrations and maps are included to make an excellent and standard work.



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UNDER THE BLACK ENSIGN.

By R. S. Gwatkin-Williams. 16s. (Hutchinson.)

Captain Gwatkin-Williams has a pen that is certainly lively, if perhaps a little too incessantly facetious to suit all tastes. " He who would know the world of the sea as the author saw it, and learn of subjects so far apart and apparently incongruous as tape-worms and torpedoes, let him turn these pages," and so forth. It should be explained that the " Black Ensign " is intended to connote all the " little ships " of the late War Navy, destroyers, tugs, trawlers, and so forth, who though officially entitled to the White Ensign usually flaunted a banner " as black and tattered as their own grubby and insignificant piratic selves." Captain Williams's experiences embraced patrol work in the North Channel in 1914, and subsequently off the Murman coast in command of the *Intrepid*. the mothership of all the mine-sweepers which kept clear the passages through which supplies and munitions found their way to Russia during the most critical period of the war. There are several exciting accounts of submarine engagements, and it must not be understood that the author's statement that in four years' continuous maritime service in the war zone he only once heard a shot fired in anger, betokens his enjoyment during that period of a " cushy " job.

THE LIFE OF CORNELIA CONNOLLY.

21s. (Longmans.)

Probably one of the most remarkable personalities among the *religieuses* of Victorian England, Cornelia Connolly attained a celebrity in the time of our grandfathers less due to her very unusual qualities of mind and character than to the regrettable chance which made her a principal in much unpleasant and even scandalous litigation. Few of this generation, even among British Catholics, remember the Connolly and St. Leonard's cases, one of which, at least, agitated the public of every denomination during the forties and fifties of the last century. Told briefly, the story of Mother Connolly is that of a young American convert, a girl of singular beauty and intelligence, married to a Protestant minister of much zeal and ability, who joins the Church of Rome, carries his wife along with him, becomes a celibate priest and encourages his wife to enter a convent; changes his mind and reverts to Protestantism a few years later, and while still a priest and his wife not only a nun, but by this time the Mother Superior of a Convent, brings an action against her both in the ecclesiastical and lay courts for the restitution of conjugal rights. He lost, though it seems only narrowly. Nor was this the only distress and anxiety in which a sensational lawsuit involved the Foundress of the Society of the Holy Child Jesus. She appears to have preserved a wonderful courage and serenity through all her trials, however, and by the success of her educational work and the influence of her character and example she will be long remembered and revered in her own adopted community, and the present biography, the work of a member of her own society, to which Cardinal Gasquet contributes an eloquent and appreciative preface, is in the nature of a pious memorial. The portraits of Mother Connolly here shown indicate that the reports of her singular physical attractions and distinction have not been exaggerated.

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THE CONVENT CHURCH, MAYFIELD.

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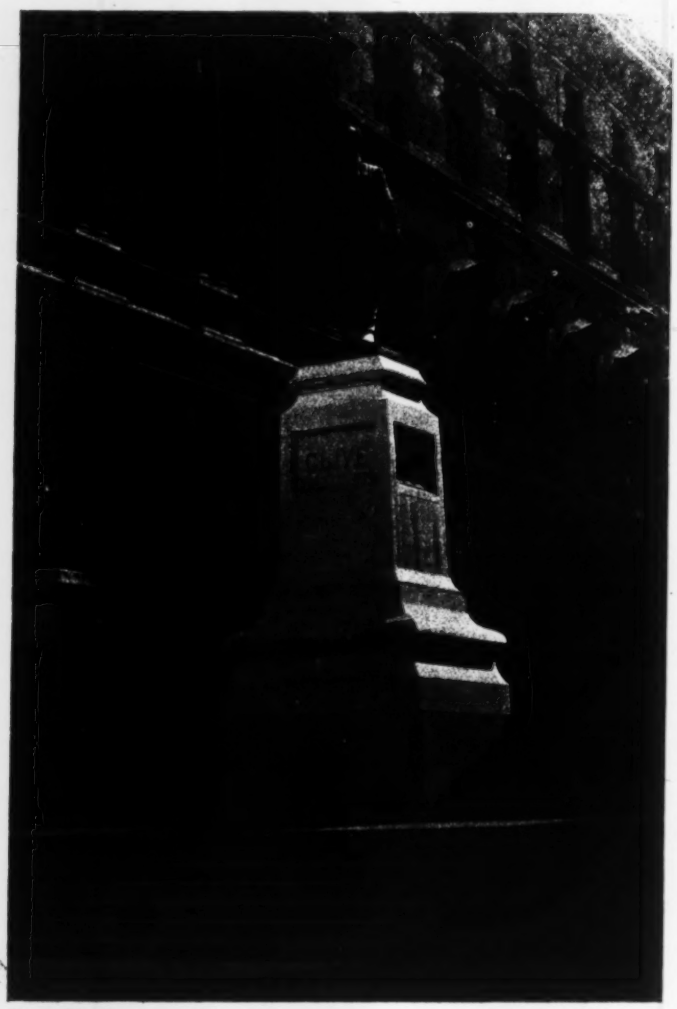

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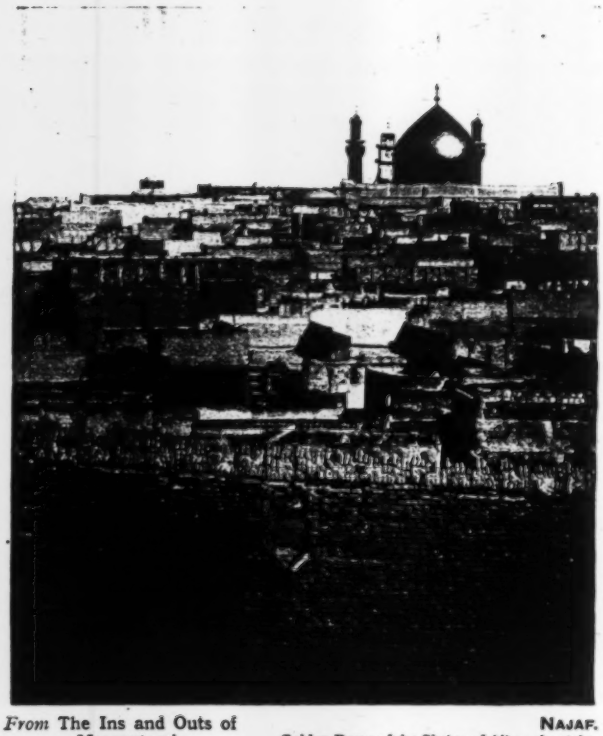


From The Ins and Outs of Mesopotamia (*Philpot*).

NAJAF.
Golden Dome of the Shrine of Ali on the right.

of the Sacred Heart. People of all shades of belief will find benefit from reading this record of a fine life. Mother Stuart's great work was to teach others to manage their own souls, and we have not too much literature on that subject. To some of us it seems the only thing worth writing about. "We should take our own soul," once said the subject of this Memoir, "as our first and favourite pupil; give it every advantage we can . . . make it stand on its feet, make it elastic, make it adaptable to circumstance, free in its movements, that is to say not held down in a groove, and not holding to anything." Again, "Think glorious things of God and serve Him with a quiet mind." The life story of Janet Erskine Stuart is given in great detail. She died after the

From Palestine and the World (*Sampson Low*).

CHRISTIAN STREET, JERUSALEM (NOW JEWISH).

Great War had only raged for a few months. We trust a small book of extracts from these letters will be prepared by judicious hands. It would be widely used.

From The Adventures of Imshi (*Jarrolds*).

A SENTRY OF FEZ, THE IMPENETRABLE.

PALESTINE AND THE WORLD.

By FRANK G. JANNAWAY. Illustrated. 7s. 6d. (Sampson Low.)

"To even simply give the names of those who come to our aid in the work would require space we cannot spare," writes Mr. Jannaway in his buoyant introduction to his third book on Palestine and the Jews. In this volume he interweaves facts of history, facts of geography, and facts from "the Sure Word of Prophecy," "which are never out of date." Now there are a very large number of people who are not Jews themselves who are yet keenly interested in the question of the Jerusalem of To-morrow, and its connection with various verses in Holy Writ; they will undoubtedly find much to attract them in this vivacious piece of writing. Mr. Jannaway has chapters on "Dr. John Thomas and Ezekiel's Programme," "The Passing of Turkey" (disappearance of Turkey foretold in the Apocalypse), and "Daniel's Question—How Long?" He says: "Whatever Lord Reading may say or think, it is an absolute certainty that Israel's Day is near at hand, when the Jew will not only be back in the Land, but when he will be the head of all nations and not the tail!"

THE SUMMER CAMP: A PRACTICAL HANDBOOK FOR SCOUTS.

By A. D. Merriman, M.A. 2s. 6d.
(Humphrey Milford.)

This is a most important volume, and we rejoice to see that it is so inexpensive. It is a perfect guide as to the Summer Camp; tells in great detail how to "Find it, lay it out and run it." The work is conveniently divided into two portions—the indoor and the outdoor work. The latter portion contains some instruction on finding one's way about the country, by the aid of a map. Admirable plans are given. Simple drawings, showing the best positions for larder, camp fire, store tent, marquee, incinerator, kitchen, are here. All the difficulties appear to be thought of. "Making a mattress on the Camp Loom" is one of the interesting illustrations. Surveying and traversing are treated; and there is also much about bridge building. As to the site, the author points out that it is best to try and imagine what the place we are thinking of would look like in wet weather. "And preferably we should choose a spot which is not too far removed from a good road leading to the nearest village, in case we require to draw stores of food or seek the aid of a medical man."

From Palestine and the World (*Sampson Low*).

JERUSALEM'S MAIN STREET ON SATURDAY (THE CITY'S SUNDAY).

From Egypt Old and New (*Allen & Unwin*).

AT THE UNIVERSITY MOSQUE OF AL-AZHAR, CAIRO (INSET, A STUDENT).

From From an Abbeville Window (*Arrowsmith*).

ABBEVILLE CEMETERY.

XUM

From Among the Head-hunters of Formosa (*Fisher Unwin*).

YAMI TRIBESPEOPLE OF BOTEL TOBOGA, IN FRONT OF "BACHELOR HOUSE."

AMONG THE HEAD-HUNTERS OF FORMOSA.

By JANET B. M. McGOVERN. 15s. (Fisher Unwin.)

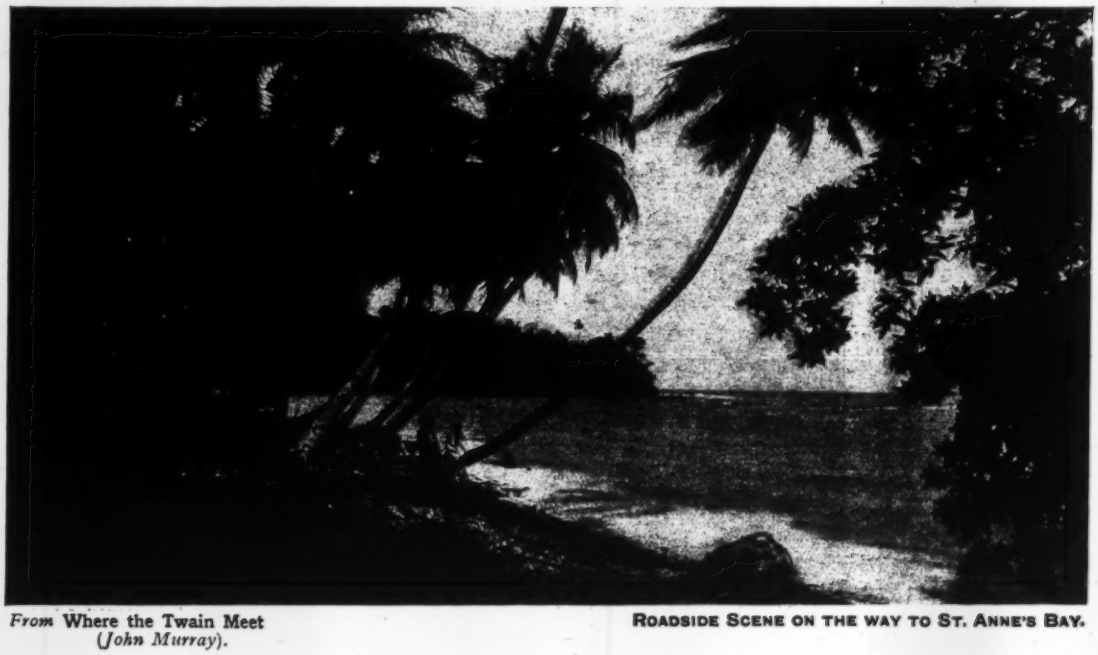
Mrs. McGovern is no globe-trotting woman writer, but an earnest student in the fascinating field of anthropology, a great traveller certainly, but the sort of traveller who takes the trouble to learn the languages of the people she visits, or so much of the language as is practicable, to eschew the conventional manner of life of Europeans in such out-of-the-way spots as Formosa, and, generally speaking, to ferret out the information she wants for herself. That sort of thing of course carries its own penalties. You may be set down by the Japanese director of the school in which you teach, not only as odd, but even as "immoral," while a quite well-intentioned lady missionary (English) may conceive doubts of your sanity.

"There are nine-and-sixty ways of constructing tribal lays,
And every single one of them is right."

With such words of wisdom, hummed to an aboriginal chant lately picked up in a remote village, Mrs. McGovern was revolving her impressions of a Chinese Formosan family of which the three co-wives had very charmingly given her afternoon tea, thinking so hard, in fact, that she forgot to acknowledge the missionary's greeting. Turning to apologise, she mentioned the matter of her visit, and quoted Kipling. "Disgusting heathen!" was the retort, with a mild expostulation against confusing the writing of poetry with "the heathen and their horrible ways," and a parting adjuration to be more careful about wearing the necessary sun-helmet. "If one does not, something might happen to one—to one's head, you know (significantly), and it would be a dreadful thing in a heathen country. . . ." Mrs. McGovern, however, insisted on continued fraternisation with the dreadful heathen, and the fruits of her inquiries provide a great deal of valuable and highly interesting information, including details of the practical working of a present-day matriarchate among the Formosans.

From With the Prince in the East (*Methuen*).

GOING TO A TIGER SHOOT IN NEPAUL.

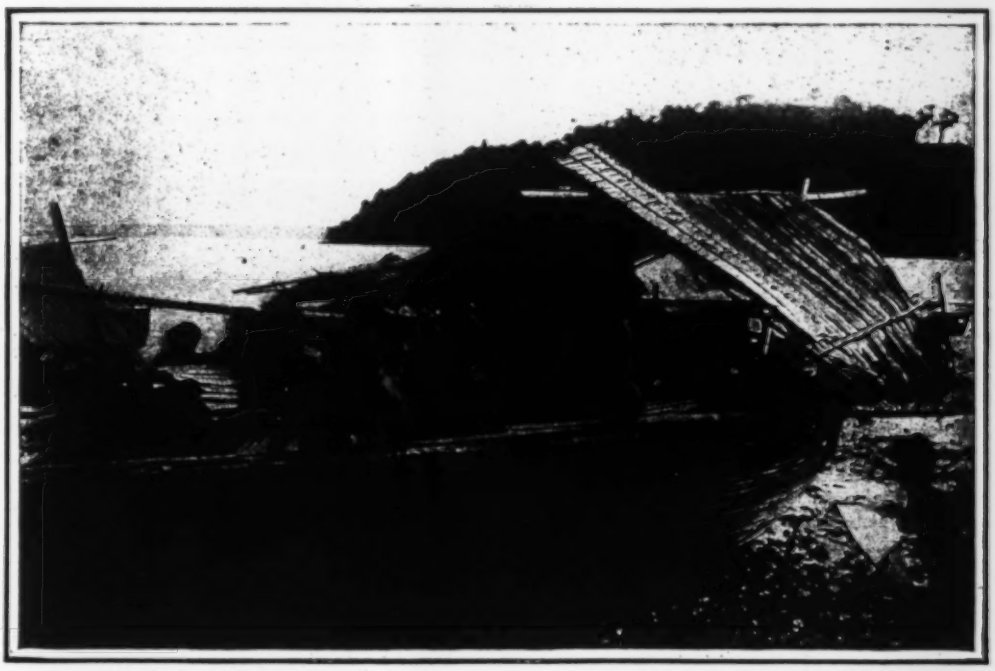


From Where the Twain Meet (*John Murray*).

ROADSIDE SCENE ON THE WAY TO ST. ANNE'S BAY.

THE SEA GYPSIES OF MALAYA.

By W. G. White. 21s. (Seeley, Service.)



From The Sea Gypsies of Malaya (*Seeley, Service*).

THE FLOATING HOME OF THE SEA GYPSIES.

Scattered up and down along the mazy Burmese littoral in a profusion whose minor details have not yet found their way on to the charts, lie the thousand and one islets of the Mergui Archipelago, home of a fugitive and depressed race of amphibians, about whom no European knew, or troubled to know, anything whatever except that they existed, but were expected shortly to follow the dodo and the great auk. That, at least, was the state of things when Mr. W. G. White arrived to take up work as an Anglican missionary in Burma. What he heard of the Mawken, or so-called Sea-Gypsies of Malaya, seems to have intrigued him, so much so that he took the first opportunity of making their acquaintance. That was not easy, and involved much time, patience and hardihood, the pursuit of an elusive quarry on its own somewhat perilous element, leading a Crusoe existence in extremely uncomfortable exile, learning an entirely new language never till then systematically studied, and inventing a script for it. All these jobs Mr. White tackled in turn and successfully, ending by winning the confidence of the tribe completely, training some of its brighter spirits to become extremely useful, worthy, and sophisticated citizens, and generally improving the lot of all the Mawken family beyond what might have been considered possible. Thanks to his efforts, the predatory Chinese and Malays have been taught that the Mawken possess civil rights just like anybody else. Already they show signs of regeneration that may lead them anywhere, even to settling on the land and building themselves houses again after the fashion of their forefathers. It certainly seems essential, however, as Mr. White suggests, that the India Office should place the Mawken on the "protected list" as regards opium.

From The Insurrection in Mesopotamia (*Blackwood*).

ASSYRIAN WARRIORS.

From Won by Blood (*James Clarke*).

ERROMANGAN WOMEN.

XUM

WON BY BLOOD:]

The Story of Erromanga, the Martyr Isle.

By A. K. LANGBRIDGE. 3s. 6d. (James Clarke.)

This rather ghastly title should not prevent readers from going right through this little volume, for it is as grand a story as it is tragic. "From the beginning, the New Hebrides Mission has been steeped in prayer. Unexpectedly God has raised up helpers to provide the means to send out men after His own heart, willing to live and die in the conquest of these savage islands." Mrs. Turner in her preface exclaims: "Think of the joy, the unspeakable joy of leading those painted savages to the feet of Jesus. There is no earthly joy to compare with it. It is worth living for; it is worth dying for." The tale of the gallant Gordon and his wife is given here, followed by an account of his brother, who was also murdered. But through death came victory, and the good work flourishes now, though it badly wants funds.

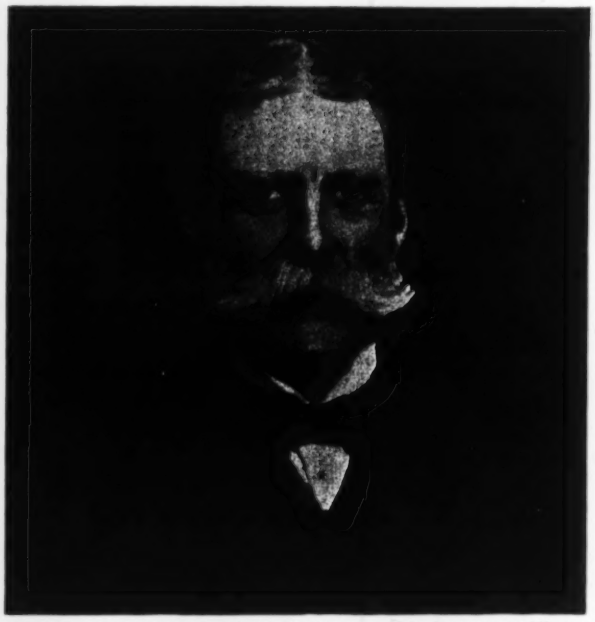
From **Old Diplomacy and New** (*John Murray*).

ROBERT GASCOIGNE CECIL, 3RD MARQUIS OF SALISBURY.

THE MAID OF FRANCE.

By ANDREW LANG. 7s. 6d. (Longmans.)

A fourth and cheaper edition of what the late Professor Hume of Edinburgh has characterised in the British Academy Proceedings as "of all the books that came from Andrew Lang's hand, that which probably contains most of himself." Certainly we remember the stir which his "Life of Joan of Arc" made on its appearance fourteen years ago, written, as we had imagined and as his widow now confirms, "in a white heat of indignation." Written, too, in three months, for all that it bears all the marks of research and care so typical of its distinguished author.



From **The Private Diaries of the Rt. Hon. Sir Algernon West, K.C.B.** (*John Murray*).

SIR ALGERNON WEST.
Reviewed elsewhere in this Number.

THE PRINCES OF WALES.

By F. MAYNARD BRIDGE. 8s. 6d. (Dean & Sons.)

Mr. F. Maynard Bridge has compiled a very pleasant little anecdotal history in "The Princes of Wales." Since the time when Edward I, having wiped out the line of native Welsh princes, consolidated his authority in the recently conquered territory by proclaiming his new born son Prince of Wales, altogether nineteen princes have borne the title. Two of them are still with us. In nineteen chapters the author deals with each subject in turn. The whole book makes very pleasant reading, for Mr. Bridge has most distinctly the art of narrative. The chapter on the Prince Regent is particularly good, for he has portrayed that prince of buckram with a critical impartiality—and after all George the Fourth, despite his follies and absurd posturings, had at the back of it all some of the great common sense that distinguishes the Royal family. The interest of the book is enhanced by its twenty illustrations, most of them reproduced from engravings, prints and photographs in the collection of Royal Portraits in the Library at Windsor Castle.

REFLECTIONS.

Drawings by EDMOND X. KAPP. Introductory comments by Laurence Binyon and W. H. Davies. 10s. 6d. (Jonathan Cape.)

A second series of drawings by one of the cleverest of modern caricaturists. Among his subjects are H. G. Wells, Sir Henry Wood, Clement Shorter (a back view), Rev. R. J. Campbell, Dr. Clifford and some score others. Mr. Kapp does not rely only on extravagant exaggeration for his humour. He exaggerates but only sufficiently to bring out salient points. In his line, as artist and as wit, he stands supreme.

PHYLLIS—AND A PHILOSOPHER.

By E. H. Lacon Watson. 5s. net. (Selwyn & Blount.)

This little book, which is very tastefully produced and gives pleasure to the hand which holds it, contains seventeen chapters reprinted from the *Manchester Guardian*, the *Daily Chronicle*, *Punch*, and other journals. They are neither "essays" nor "sketches" nor "short stories," but a delightful medley of the three. There is perhaps more of the philosopher than of Phyllis in Mr. Watson's pages, but he is a very light-hearted and winsome philosopher and, if Phyllis enters but slightly into some of his little stories and disquisitions, she serves at least to give unity to the series, as well as to throw into humorous relief the difference between the man's and the woman's point of view. Mr. Watson's philosophisings do not penetrate very deeply, but then they do not need to. His pen has the true companionable touch that invests the most commonplace things with glamour and romance. Phyllis buys a tortoise from an itinerant vendor, and one cold and dark night Phyllis's husband is sent out after supper to search for the pampered reptile in the garden. Around such trivial incidents Mr. Watson weaves a delicate web of fun, and whether he is writing "Of Travel" or "About Clubs," or "On the Management of Cooks," or "Of Excursions," his hand never loses its light touch or fails to scatter a few flowers of wisdom upon the reader's path. "Phyllis—and a Philosopher" is indeed worthy of taking its place among the select company of bedside companions. It may interest Mr. Watson, by the way, to know that his book has fallen into the hands of a reviewer who, like himself, spent hours of his boyhood on Leicester platform, watching the Northern expresses steam out, and envying the passengers bound for magic places like Perth and Glasgow and Aberdeen.

From Egypt Old and New (*Allen & Unwin*).

H. H. The Sultan of Egypt, Prince Ahmed Fuad Pasha, G.C.M.G.

From Mr. Lloyd George (*Collins*).

Mr. Lloyd George at the age of 18.

THE ROAD-MENDER COUNTRY.

By Lorma Leigh. Drawings by Duncan Moul. 7s. 6d. (Homeland Association.)

We take it that the main purpose in issuing this book is to make it an album of pen-and-ink drawings of a part of Sussex which of late has added new interest to itself. For it has been identified as the country to which early illness drove the gifted and high-minded girl who called herself "Michael Fairless," and who wrote several ethereal and delightful books, of which "The Roadmender" is far and away the best. More than one well-known admirer has likened "Michael Fairless" to R. L. Stevenson in just this attitude of patient and toiling heroism for the edification of others, even under the heavy hand of physical doom. All this being so, it was distinctly a service to add to our knowledge concerning this young Englishwoman cut off so untimely on the threshold of her powers. Moreover it satisfies our sense of appropriateness to find that of all the places she knew in southern England she chose to make her last home at Mock Bridge, a quaint and engaging old village equidistant from Ashurst, Cowfold, Poynings and Steyning, in the green and pleasant hinterland of Brighton and Shoreham. There is little in the topographical information that was not given some months ago in the series of articles contributed by Mr. A. H. Anderson to the *Observer*, and we understand that Mr. Anderson has embodied the results of his researches in a book that is to be published shortly.

BIBLIOGRAPHY OF W. H. HUDSON.

By G. F. Wilson. 14s. (*Bookman's Journal.*)

It was apparent even before Mr. Hudson died that early and rare editions of his works were being increasingly sought after by collectors, whose numbers and

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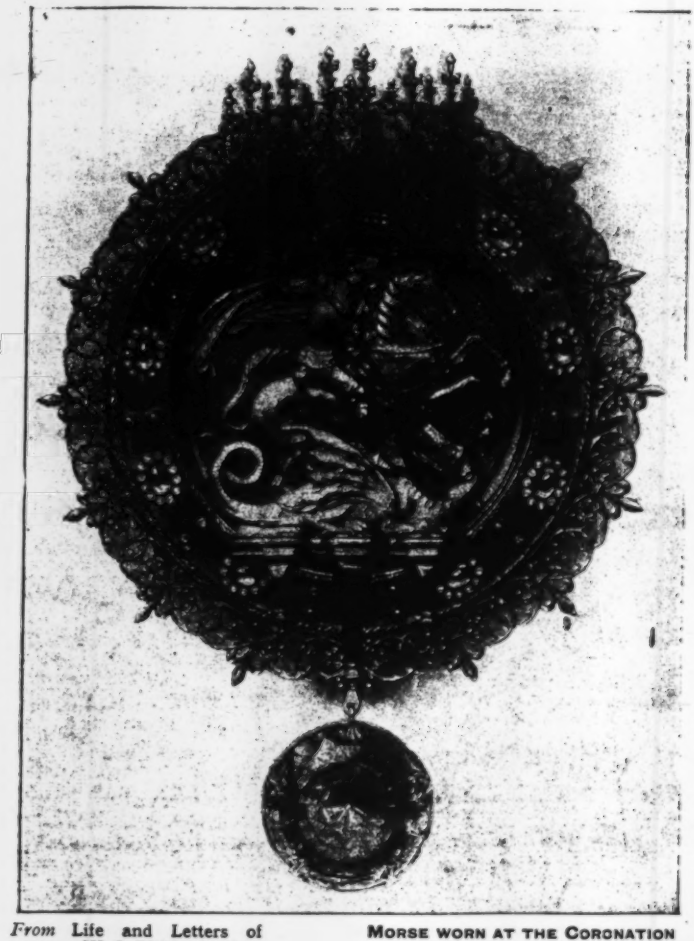

From Life and Letters of W. J. Birkbeck, M.A. (*Longmans*).

MORSE WORN AT THE CORONATION OF KING EDWARD VII.

eagerness must have been very considerably augmented in recent months, and this careful bibliography of his writings should now be most timely. Mr. G. F. Wilson, the compiler, has always been a Hudson enthusiast and has performed his task conscientiously and well. Full collations, with notes, of all the first editions (books, pamphlets, and leaflets are here), to say nothing of a list of contributions to periodicals, prefaces to books, etc. Eight facsimiles and title pages are reproduced and a biographical note appended by the compiler. Not the least interesting feature of this volume is its revelation of Hudson as the pseudonymous author of a three-decker novel published by Chapman & Hall in the early nineties, when "Fan: the story of a young girl's life," appeared over the signature of "Henry Harford." Report indicates that public knowledge of its actual authorship might have done little to add to Hudson's reputation, but whether that is so or not there is bound to be a feverish hunt for this curiosity on the part of first edition maniacs. Quite probably the Bibliography itself will shortly be *ben trovato* if come upon anywhere but on the booksellers' most expensive shelves.

LIFE AND LETTERS OF W. J. BIRKBECK, M.A., F.S.A.

By HIS WIFE. Preface by VISCOUNT HALIFAX. 15s. (Longmans.)

The late W. J. Birkbeck was a scholar whose every recreation was scholarly—if we except a little shooting. He read Greek for his amusement, was an accomplished musician and an authority on ecclesiastical Russia, hymnology and theology and church practice in general. But—and the conditional interpolation is important—his was the sunny, lively nature that no amount of learning can dull, and though this memoir contains many echoes of stiff controversies on points of doctrine, many argumentative letters, they are all energetic, racy, the work of a man to whom his theme was vital. In so brief a notice only a very small part of the contents of this fascinating life-story can be mentioned; but we must particularly emphasise Mr. Birkbeck's travels in Russia and the interesting account of Russian church music. Even the man with no music in his soul must appreciate such a delightful passage as that which describes the wonderful cathedral choir.

THE LAST PART OF THE COUNTESS OF PEMBROKE'S ARCADIA, ASTROPHEL AND STELLA AND OTHER POEMS.

Vol. II of the Complete Works of SIR PHILIP SYDNEY. Edited by ALBERT FEUILLERAT. 12s. 6d. (Cambridge University Press.)

The contents of this volume are adequately indicated in the title. As in the preceding volume, the text given is that of the earlier edition of each work extant, with one exception, that of the "Two Pastorels." Apart from the correction of a few evident misprints, duly noted, the book is reproduced without any deviation from the originals in the matter of spelling and punctuation. Doubtful poems are relegated to the Appendix. Students will be glad to possess an edition of Sydney so well and carefully edited.

From Footprints in Spain (*Methuen*).

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From The Dancing Fakir (*Longmans*). "AS HE SAT AT THE STREET CORNER."

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By LENA ASHWELL. 5s. net. (Gyldendal.)

The entertainments held at the front during the war are remembered by ex-service men with heartfelt gratitude. Few realise the good work done by the artists who went out, often at personal risk, and gave of their best to the fighting men. Miss Lena Ashwell's record will bring back to many those old days of battle and how welcome were the concerts that lightened the stress of them. These concerts, the author tells us, were frequently given in the open, "punctuated by 9·2 guns, with one or two aeroplanes coming over the platform, which was two empty packing-cases of unequal height. Whilst the aeroplanes were being happily shelled, the party carried on. The big guns were firing directly over the concert, so the party was literally performing under fire." The writer is eminently suited to recount the experiences of the actors and actresses who visited the war zone from 1915 to the end of 1919, as she was the honorary organiser of the scheme, in which more than six hundred artists took part. No library of war books will be complete without the addition of this very interesting record.

From Everyday Life in the New Stone, Bronze, and Early Iron Ages (*Batsford*). A POTTER'S WHEEL.

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By W. S. BERRIDGE, F.Z.S. Illustrated. 7s. 6d. net. (Thornton Butterworth.)

Here is a wholly delightful book, comparable with the marvellous mediæval "bestiaries" on the one hand, and on the other with the twisted imaginings of those who have spent their ingenious brains in creating bad beasts for worse children, or in peopling a fantastic world with fantastic creatures. All Mr. Berridge's beasts are real everyday persons, and their ways, habits, looks and peculiarities give him scope for many fascinating descriptions. One chapter touches on the voices of animals. The more than leonine roar of the gorilla, the octave singing mouse, the loud cry of the bell bird, the many fishes that are far from dumb, despite the proverb, and the "howler" monkey, no bigger than a big cat, that has the hugest voice of all created things, except the thunder. Then nest building fishes, animals that change their colours, birds with queer beaks, crabs of all kinds, including one with legs that span eighteen feet! A chapter on animals that emit light—mainly marine animals and insects, no land vertebrates—including the piddock which, when embedded in honey, kept its luminous powers for more than a year. The last chapter deals with animals with special vocations or aptitudes, such as the dhole, which hunts in packs in a peculiar way; the bombardier beetle; the archer fish, which is a deadly marksman and can bring down an insect six feet away with a drop of water squirted from its mouth; the many ants, burying beetles and the like, weaver birds, ants that practise agriculture, and so forth. It is curious that this chapter is incorrectly titled "Animal Avocations," while throughout the chapter itself the correct word *vocation* is used. The forty-nine photographs are well chosen and splendidly printed.

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From Round About the Upper Thames (*Duckworth*).

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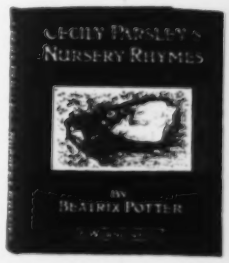

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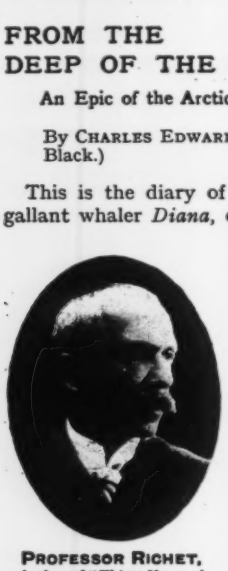

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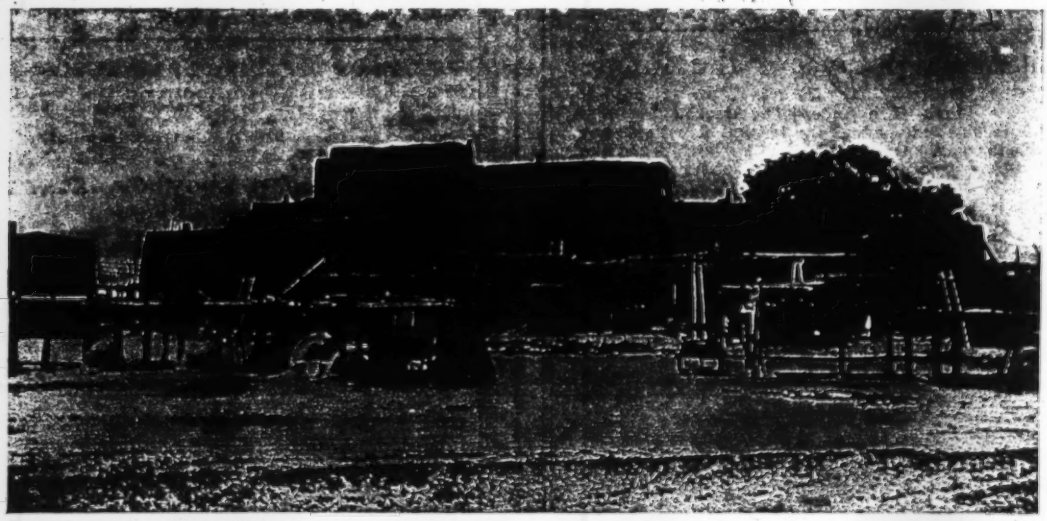

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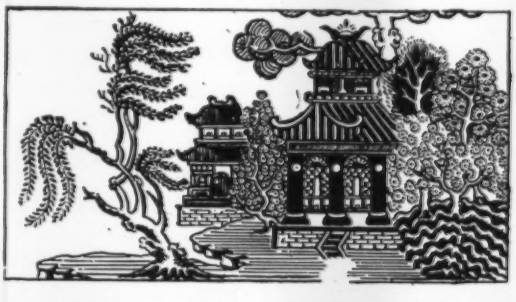

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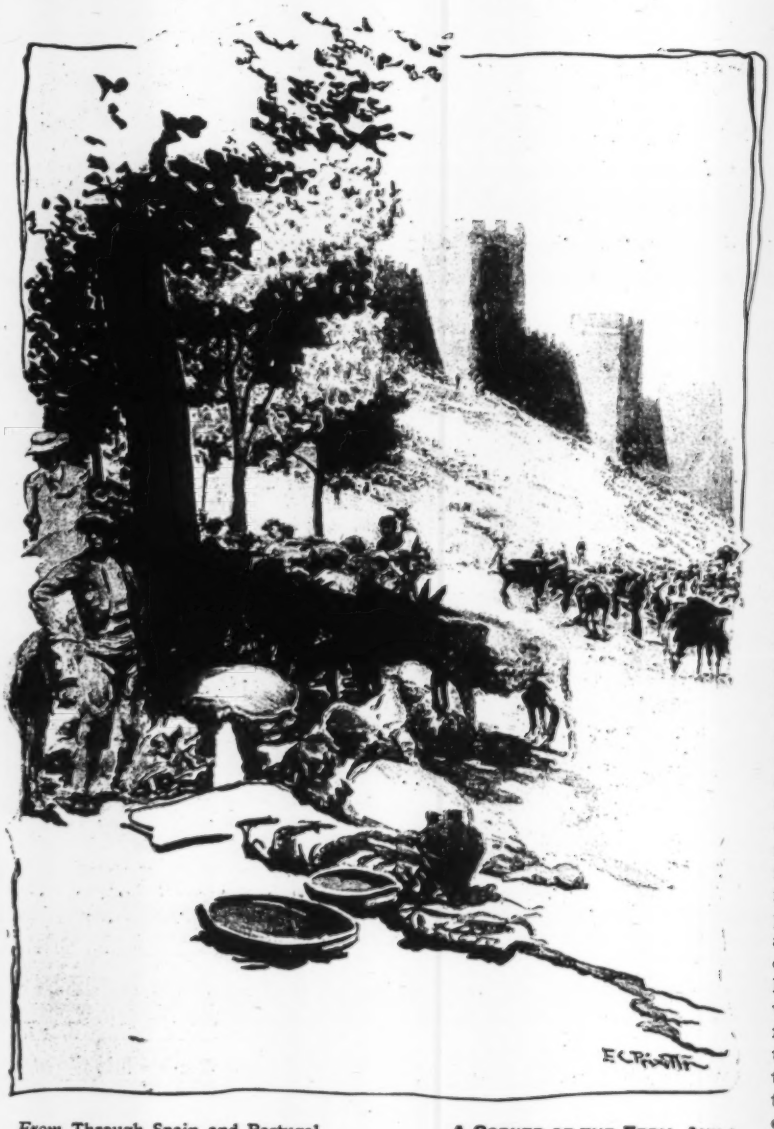

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MR. A. B. HARLEY,
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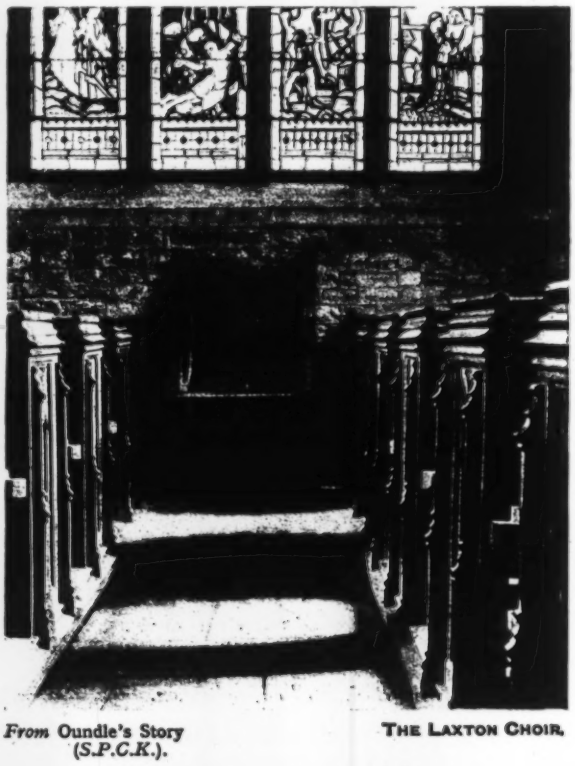

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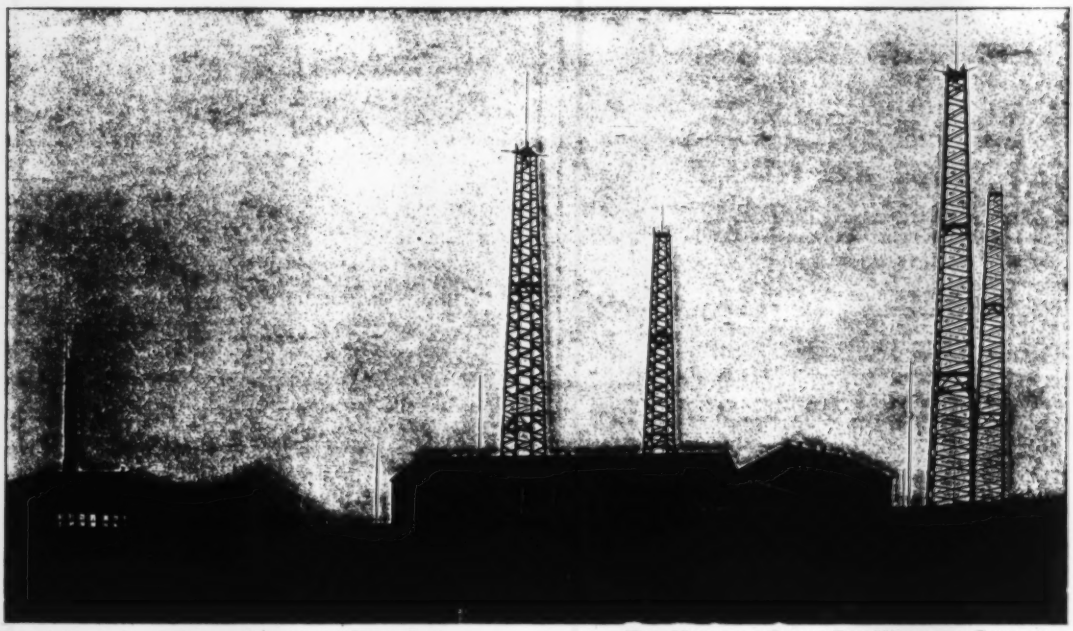

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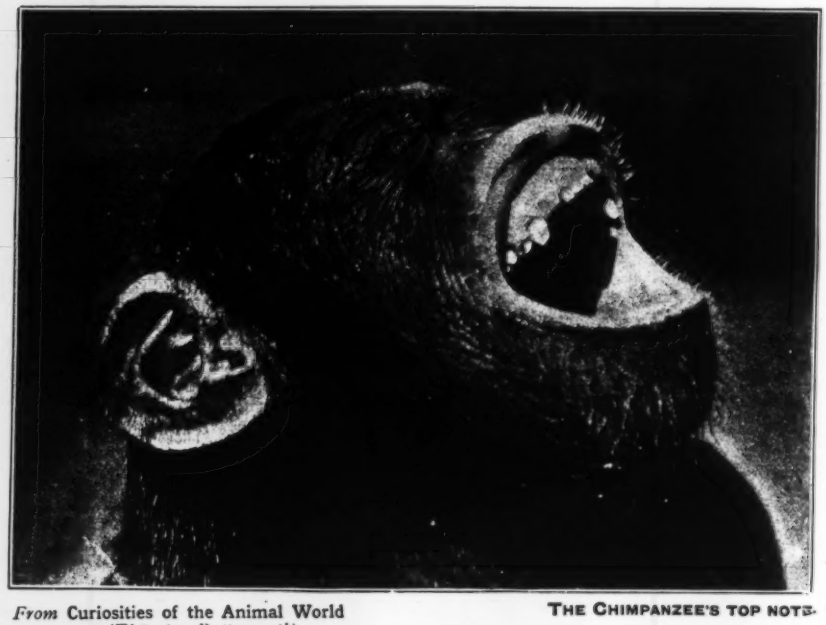

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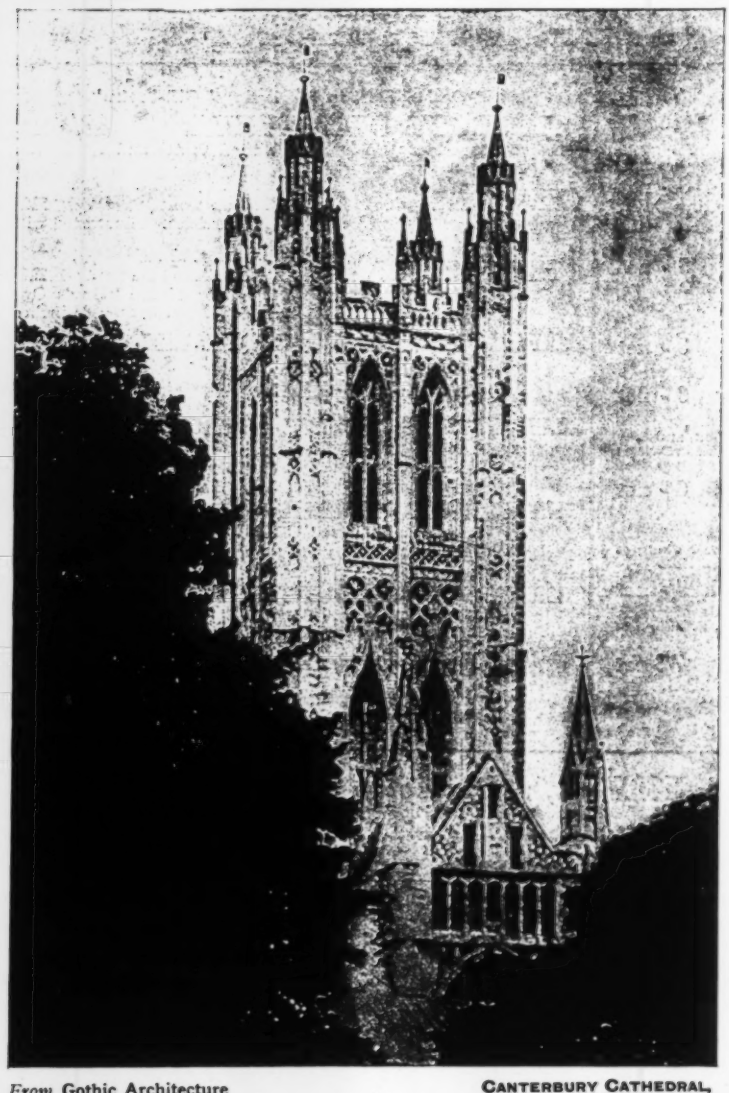

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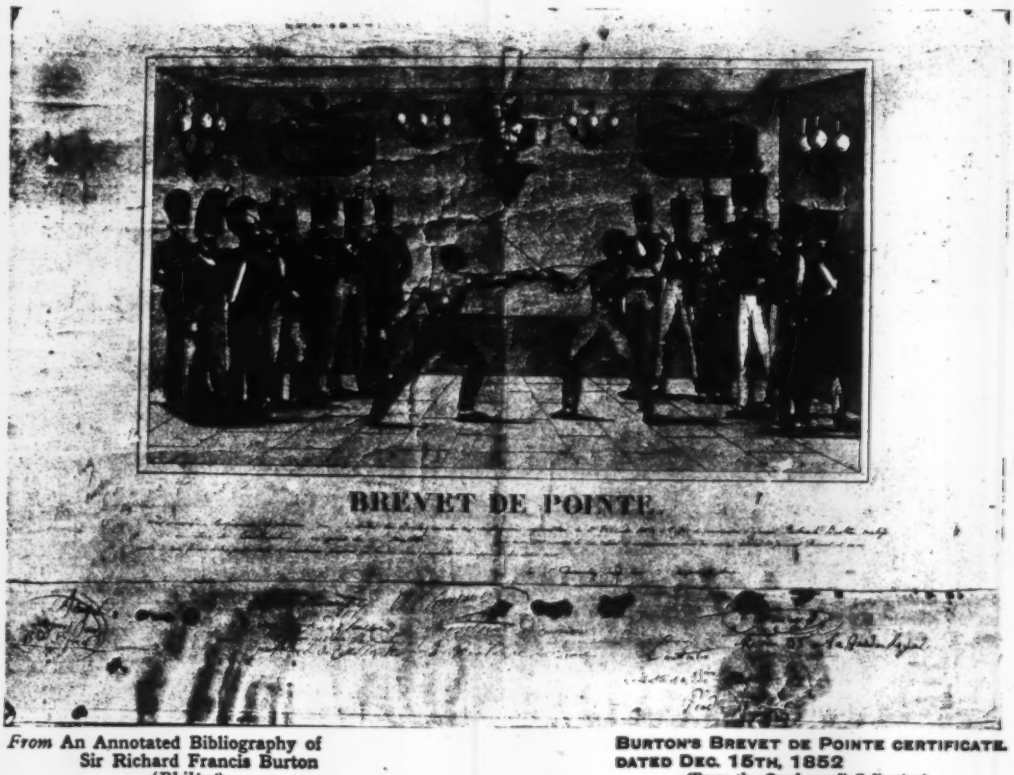

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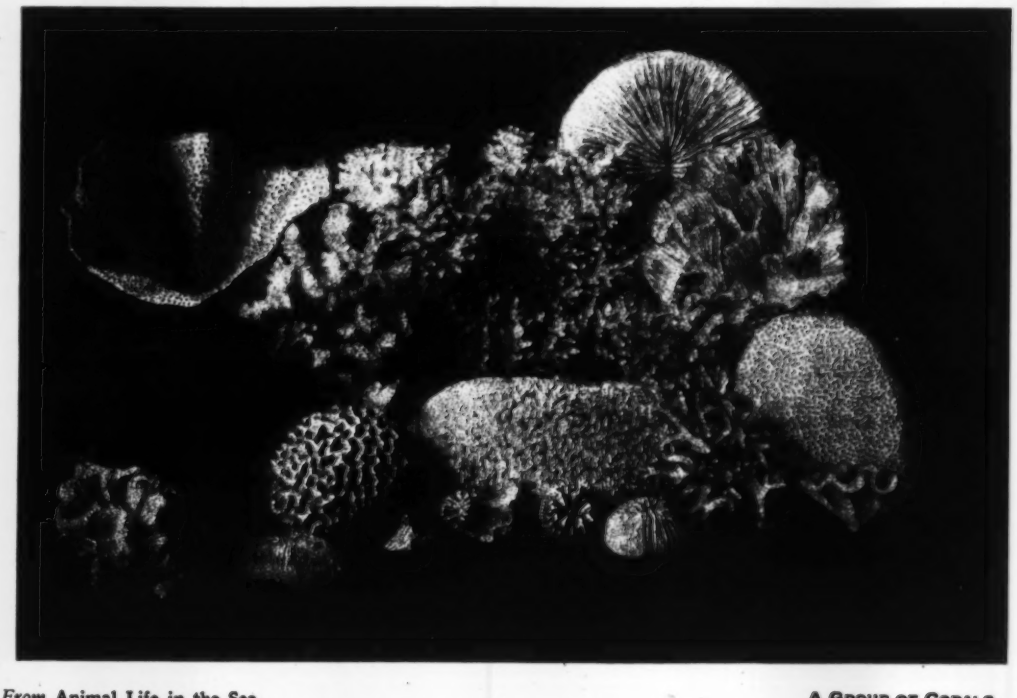

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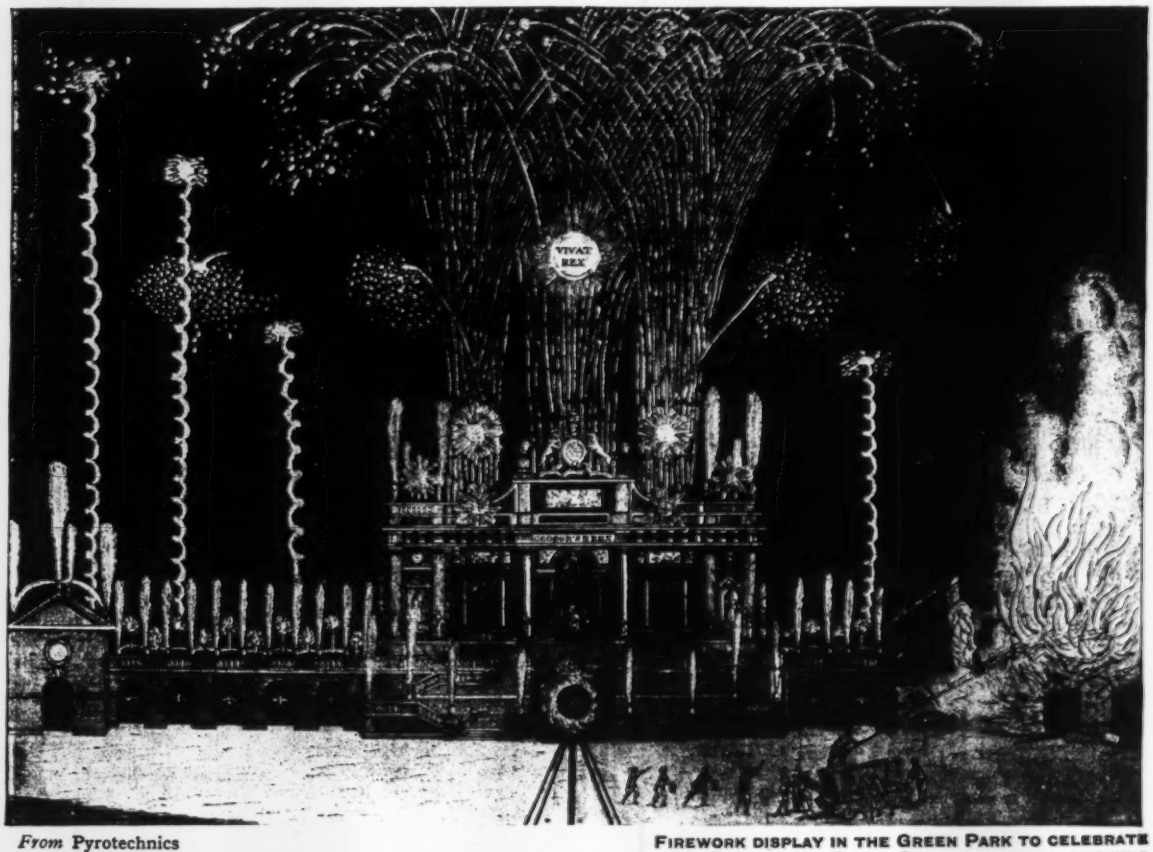

From Pyrotechnics
(*Daniel O'Connor*).

FIREWORK DISPLAY IN THE GREEN PARK TO CELEBRATE THE PEACE OF AIX-LA-CHAPELLE, 1749—SHOWING NEWHAM FIRE BRIGADE.

discovery of gunpowder, and the chances are that it happened the other way about. Not unnaturally we must look to the East, the cradle of all inventive genius, for the first discoveries in pyrotechny. The thing came about in the search for a short cut to the production of fire, the most important item in early social life. Iron pyrites would be struck on a flint, particles of iron would fall on the tinder, and when this caught fire would coruscate; more experiments would follow, and you have Chinese fire, the first known manufactured firework. Mr. Brock carries the development of the art down to the stage where we can watch the Battle of Jutland in progress, all in fireworks, on a stage covering several acres. The second half of his book is devoted to the technical side, the evolution of rockets, shells, mines, lances and compound fireworks being elaborately described. The illustrations are many and varied.

From Myths and Legends of China
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Quite a competent tale in Mr. Silas Hocking's characteristic manner. To begin with we have Peter Hindle, a railway porter (who has not risen to be a booking clerk). He is a speaker on the local socialistic and communistic platforms, and is engaged to Betty, a domestic servant of unusual attainments. Betty "dips into" poetry and philosophy, and only gently cares for the Peter who preaches that every one owning a little capital should share it with others. Peter suddenly inherits a large fortune, and his miserable traits rapidly show themselves. The story ends with Betty's happiness and Peter's death overseas as an unhappy miser.

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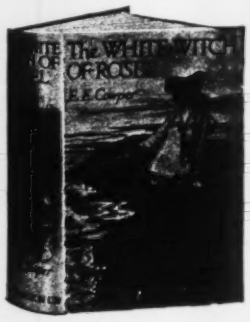

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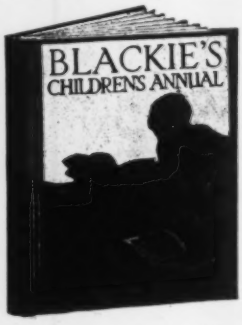

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MERRY MOMENTS ANNUAL.

Illustrated. 5s. (Newnes.)

The names of the clever folk who have contributed to this annual are not revealed to us, but they have worked nobly and have served up, in this jolly Christmas volume, a splendid set of fairy and adventure stories. "The Pink Silk Frock, the Story of a Simply Scrumptious Surprise," is lovely, and so is "The Stream of a Thousand Smiles." And there are heaps of pictures and riddles. (What key in music is disliked by the soldiers?—A sharp Major! What is always hot in cold weather?—Mustard. What is always behind time?—The back of a watch.) The little short bits, which do so well for the elder ones to read aloud to the toddlers, are not forgotten; there are many of them tucked among the longer stories. The sub-titles, explaining what is to come, are helpful too. You know what you are in for, before you begin. Also, the person who planned this book knew very well that when all is said and done, scarlet is *the* Christmas colour, so he wisely put this "Merry Moments" into a brave red cover.

From **Merry Moments Annual** (*Newnes*).

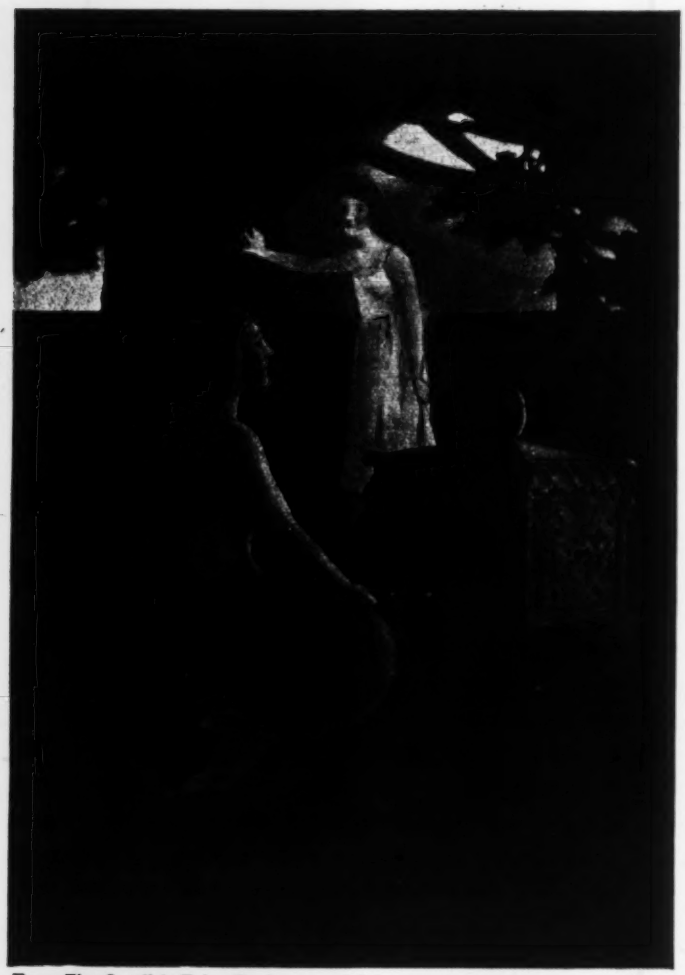
TO FAIRYLAND.

LADY INTO FOX.

By DAVID GARNETT. With wood-engravings by R. A. GARNETT. 5s. (Chatto & Windus.)

Here we have an oddity, but a very charming one, a literary masterpiece in little by a real artist. The romance which Dr. David Garnett unfolds with a limpid and old-world gravity of style which is wholly distinctive and like nothing we have ever read before turns upon a miracle, of which a blameless young lady of the Du Maurier "bustle"

XUM



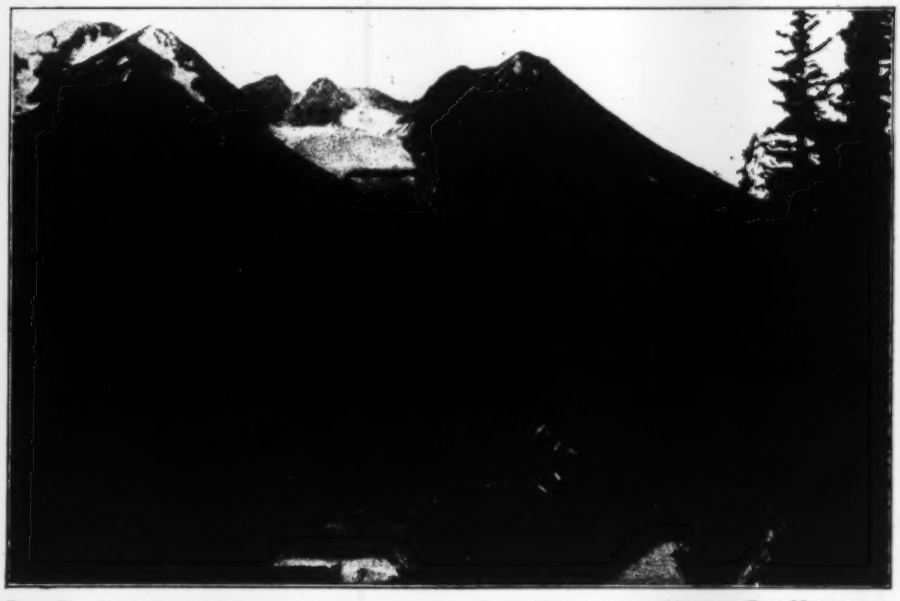
From The Swedish Fairy Book (*Fisher Unwin*). "A SHRINE ADORNED WITH GOLD AND PRECIOUS STONES APPEARED."

period is the unfortunate victim. Metamorphosed before the eyes of her distracted husband into a little red vixen, she is at first half beast, half human, and Mr. Telrick, who is nothing if not a devout and constant lover, makes shift to put up with an unprecedented situation and continue to behave towards the changeling as his lawful wedded wife. But daily does ex-Mrs. Telrick shed from her the remaining tatters of her humanity, tears off the little dressing-jacket without which she has been too modest to show herself to her husband in the early days of her vixenhood, gobbles up a rabbit in a business-like fashion, which is altogether too dreadful, and ultimately makes for the woods and relapses into complete vulpine savagery. But somewhere the once human beast retains a spark of affection for and memory of its human mate, and when the hunting season brings the cruel but inevitable end, it is in her husband's arms that she meets it. Mrs. Garnett's woodcuts provide an entirely adequate complement to the text, and that is high praise.

THE SWEDISH FAIRY BOOK.

Edited by CLARA STROEBE. Translated by FREDERICK H. MARTENS. Illustrated by GEORGE W. HOOD. 16s. (Fisher Unwin.)

It is claimed for this collection of twenty-eight folk-tales from Scandinavian sources that the fact of their having been literally translated has given them that simple *naïveté* which their traditional rendering demands, and that they ought therefore to appeal to young American readers. Young America it is assumed taking kindly to "that which is straightforward and sincere, in the realms of fairy-tale as in life itself." But what about Mutt and Jeff? Not being experts in the psychology of Buster Brown we cannot theorise, and as "The Swedish Fairy Book" is now being offered to English children, it is what they think that matters. Simplicity in itself is excellent, but the right sort of simplicity is the most difficult art of all, and we hardly think Mr. Martens has mastered it yet. Jolly in themselves, these stories of children and animals, princes and princesses, trolls and werewolves, are unexceptionable in their outlines, but we cannot detect even in those of later origin—"Lasse my Thrall" and others which the translator indicates—that they leave his hands coloured with the "rich and ornate stylistic garb of mediæval chivalric poesy" which he claims for them. Frankly, they strike us as being a little bald and flat, while though the appended notes may be edifying and instructive they are not amusing. Young England no longer takes kindly to the sententious and "stuck-up" in its literature. So far as they go, Mr. Wood's coloured illustrations are all right.



From The Boy's Book of Canada (*Wells Gardner*). LAKE KATHLYN AND HUDSON BAY MOUNTAIN.

From Poum (*Philpot*). "IT WAS GREAT FUN BEING A DOG."

POUM.

By PAUL and VICTOR MARGUERITTE. Translated by BERENGERE DRILLIEN. 7s. 6d. net. (Philpot.)

This translation from the French presents an excellent study of child life; it is autobiographical. So that "while the child reader can be assured that Poum was a real little boy who thought and felt and did all the things recorded, grown-ups may interest themselves in a revelation of the early phases of an imaginative, highly-strung temperament that later gave to France some of its finest modern literature." This we learn from the introduction to the book, which also goes on to tell us how the book "came into being as the result of mutual recollections by the two brothers . . . the result of various 'Do you remembers?'" Poum is a quaint little character, and all child lovers will delight in him. In a series of vividly told incidents Poum lives for us, and we get many a chuckle out of his droll little ways.

EVERY GIRL'S ANNUAL.

Stories of School, Adventure and Sport—No. 1.

5s. (The United Press Ltd.)

Exciting tales for our girls—twenty-five or so, with a few capital papers on such things as needlework, country dancing, etc. In a bright blue cover, bearing a fine picture of maidens playing hockey. "Rose of Roaring Ranch" is one of the best tales. In "The Doings of Daffy" Miss Morton Howard shows real talent in the way of dialogue writing; her narrative is brisk and well put together. Miss Christine Chaundler, who is a popular favourite, writes rather a weak tale on the birthday present given by the fourth form to their adored mistress. But on the whole the standard is good, and every girl should find something to her taste here, as the tastes of both romantic and unromantic are studied.

JUST A JOLLY GIRL.

By E. L. HAVERFIELD. 6s. net. (Humphrey Milford.)

Stella West had never been to school, and it seemed at first as if Maze Court was not going to come up to her happy expectations. She was so shy and timid, so unused to associating with girls of her own age, and lively Kitty O'Hagan was such a tease, so bubbling over with harmless fun at other people's expense, that it looked as if poor Stella was in for a bad time. Stella met Kitty's practical jokes with a staidness the other girls couldn't understand; but, although she knew Kitty was making her a butt, she bore no grudge and in the end her loyalty compelled Kitty's admiration, and she became, as her guardian had hoped she would, "just a jolly girl." Before she won that title, however, a number of things happened. Maze Court was a house of great antiquity, and the atmosphere of mystery surrounding it piques the reader's curiosity from the first. Why did old "Methuselah" insist on keeping the fires out of the shrubbery? Who was it caused such havoc in the house at night, disarranging furniture and pictures? Kitty was suspected, and the evidence looked black against her, but whether she

From Adeste Fideles (*Burns & Oates*). BEFORE THE CRIB.

From Old Time and the Boy (*Allenson*). GREAT GROUND SLOTH.

was the real culprit or not, and how all this excitement helped to develop Stella's character, girls must read for themselves. It would be unfair even to hint at the conclusion of a mystery so baffling and well-sustained.

THE EWING BOOK.

Edited by E. M. ALLSOPP. 2s. 6d. (Bell.)

The introduction to this book states that "the importance has long been realised of providing older children with selections from standard prose writers and of training them to appreciate the difference between good and bad literature." The object of this series, of which "The Ewing Book" is the first, is to provide a selection of scenes from great novelists, adding a biographical introduction, notes, and exercises in oral and written work. It is an interesting experiment and one that certainly deserves to be successful. The extracts from Mrs. Ewing's works are carefully chosen, and should tempt boys and girls to read all Mrs. Ewing's books for themselves.

"WHY, IT'S DEAREST PAPA."
From Goldilocks and the Three Bears (*Methuen*).

PEGGY THE PILOT.

By LILIAN TURNER. 4s. 6d. (Ward, Lock.)

Peggy is a little lady with a very decided mind of her own, and the story of her career, her conflicts with Aunt Keziah, and incidentally the affairs of her relatives in general, is very racily told. The aunt, Miss Keziah Shaw, is rather a fearsome person, who wears "four little forehead curls without which she would not have dreamed of facing the workaday world," and a cap "that made her stern old face look quite ten times as stern and hard and cold as Nature and Time had already made it"; she loves to catch other people doing wrong, and discovers to her surprise that Peggy cannot be "sat upon" satisfactorily at all. She believed that a girl should "make herself useful," and acted upon her conviction. As for Peggy—"Peggy's great," said one of her friends. "There's only one thing wrong about old Peg, and that is she is a girl; she ought to have been a boy." So with these hints you will see that Peggy is a Personage to be read about—and not to be "given away" too much in a mere review. She is far too exciting for that!

From Chatterbox (*Wells Gardner*). "ROWING TO AND FRO IN ALL WEATHERS."

HERBERT STRANG'S ANNUAL.

5s. net. (Humphrey Milford.)

It is an enviable thing to be a boy !—so one is disposed to think at Christmas time when such books as "Herbert Strang's Annual" make their appearance. To many lucky youngsters "Herbert Strang" is an integral part of Christmas; they have a whole shelf full of him—fifteen volumes—and pore over the stories and articles and pictures to their hearts' content. You cannot imagine any intelligent boy failing to derive happiness from the wonderful contents in this year's magnificent annual. The marvel is that the standard never falls off, that you may always be sure of getting first-class stuff by first-class writers; and illustrations, photographic or in colour or black-and-white, that leave no room for criticism. To say more is scarcely necessary; the annual's splendid record speaks for itself.

THE FLAME FLOWER.

By PHYLLIS SAUNDERS.
Illustrated by HILDA T. MILLER. 6s.
(Thornton Butterworth.)

At regular intervals we hear the lament that fairy stories are out of date, old-fashioned, no use to the young folks of to-day; and at equally regular intervals we find kind, clever authors and benevolent publishers and artists of the most delicate imagination providing books of fairy stories that are absolutely irresistible. This book is one of them; it will make many a child happy even to look through the charming pictures, both in colour and in dainty black-and-white line drawings. Of course there is a princess; of course there is magic, and lots of trouble, and a real happy ending. So all the laws of the authentic fairy tale, laid down from the beginning of the Fairy Era (which dates back so far that nobody knows who the first Fairy Queen was), are fulfilled, and anybody who dares to say that there are too many fairy stories, or that they are not as good as they used to be, shall surely be deprived of the pleasure of reading this one—which deprivation will be the severest possible penalty for such heresy.

From The Flame Flower (*Thornton Butterworth*).

"IN LESS THAN A MOMENT THE PRINCESS WAS UP ABOVE THE TREE-TOPS."

From Herbert Strang's Annual (*Oxford University Press*).

"WE SET OFF, SUPPORTING HIM ON EITHER SIDE."

THE CITY OF WISHES.

By J. A. BENTHAM. (Jonathan Cape.)

You could hardly call "The City of Wishes" a fairy-tale; the author, indeed, suggests that the Land of Nodd, to which Ethel and John were spirited away, is merely another planet. But it is a tale where magic happens and wishes come true. The author, while playing round a quaint idea, employs language too difficult for the ordinary child to understand with ease. But the plot gets very thrilling at times and doubtless many girls and boys will skip the hard words and enjoy the story in spite of them.

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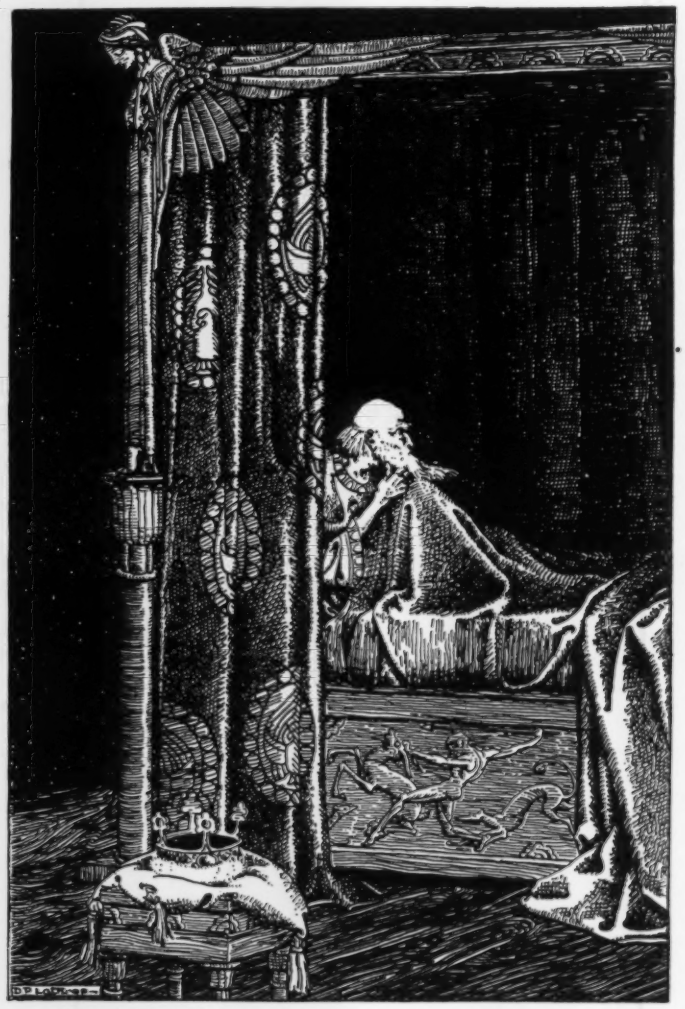


From Down adown Derry (*Constable*). "WOKE THE OLD KING OF CUMBERLAND."

Reviewed elsewhere in this Number.

THE GOLDFISH BOWL.

By PHYLLIS AUSTIN. 6s. (Hutchinson.)

Prefaced in the most winning way by Barry Pain. "I keep my liking for the fairy tale," he confesses. "I am inclined to think that if once you get a love of fantasy it never leaves you." To those, old and young, who are, like Mr. Pain, fantasy lovers for life, we advise an exhaustive reading of the gay pages of "The Goldfish Bowl" and a leisurely study of Mr. Charles Robinson's delicate and dainty illustrations. Tim and Peggy wake one night and notice that their gold-fish bowl has become HUGE. Well, they dived into it, of course, down under the Wonderful Sea. Queens, Bogies, Witches and Eels float through their sunny hours.

LEIF AND THORKEL.

By GENEVRO SNEDDEN. 5s. (Harrap.)

Besides being an interesting tale that children will enjoy for its own sake, and possessing exceptional artistic value because of Mr. Meredith Williams's beautiful illustrations, "Leif and Thorkel" gives a true glimpse into the lives of two little Norse boys of long ago. The author is very accurate in matters of detail, and holds up the mirror to life as it was lived in Norway nine hundred years ago. The educational merit of the story may be gathered from the extensive bibliography at the end of the book, but history is so deftly woven with narrative that boys and girls, in following the adventures of Leif and Thorkel, will assimilate knowledge without being aware of it.

OUNDLE'S STORY.

By CANON SMALLEY LAW. 4s. 6d. (Sheldon Press.)

The Vicar of Oundle deserves as much fame as the Vicar of Bray, though for extremely different reasons. He has hit upon a very attractive method of presenting local history which might with advantage be copied by others who have exceptional facilities for unearthing records of past years. Into the old accounts, the old customs, he brings life and paints little word-pictures of the days gone by, in a manner which reflects great credit upon his studies; he may well claim, as he does in his preface, "to have spent much time in research and to have elucidated a few points." The story of the foundation of the famous School is brought out carefully from ancient records; it dates from the sixteenth century. Pupils came from far and wide and, from the first, it was something much more than merely a local school. This compact little history is brought down to the present day—beginning about the eighth century—and ends with a list of Oundle men who gave their lives in the war.

PRINCE AND ROVER OF CLOVERFIELD FARM.

Written and Illustrated by HELEN FULLER OWEN. 5s. (Duckworth.)

Here is a secret that all good parents know—it's not really necessary to provide sensational reading for little children. They like just as much what grown-ups would call a peaceful, monotonous tale about everyday things, flowers and farms and horses. Well, Miss Orton, clever artist and narrator as she is, enjoys full possession of the secret that so few authors and publishers know. Her simple, very simple tale of Prince the horse, and Rover the shepherd's dog, of their wisdom and their funny adventures, will, we doubt not, have an enduring sale.

From The Magic Fish-Bone (*Frederick Warne*). ALICE RAINBIRD (KATE DOUGLAS WIGGIN, AGED 7) AND CHARLES DICKENS.

From "Holiday Romance," first published in 1868.

WINNING HIS NAME.

By HERBERT STRANG. 6s. (Humphrey Milford.)

All the ingredients of a successful boy's book are here, and they are manipulated by a skilful and accustomed hand. Mr. Strang, emerging undaunted from the labours that have given nigh half a hundred romances to a grateful public, is still full of zest and invention. He has created a dashing hero (whose parentage is mysterious), a poor, ill-treated, hunted negro servant: a supercilious baronet, who is a formidable foe. The boy, Adam, helps the negro to fly, and later on is appropriately rewarded by the negro's championship. The tale is set in the stirring days of the Stuarts, and the colour of the period is utilised to much advantage in these picturesque pages. And at the end, in the splendid way of such tales, the nameless vagrant turns out to be in truth and fact, Sir Giles Armitage. It is Black Sol who brings forth the evidence within a casket. It may be objected that the notion of the youth tramping up to London to seek his fortune is overworked. But it carries an eternal charm for the young mind which absorbs it; for the young reader who himself will soon be setting forth on the slippery path to adventure, failure or fortune.

From Tunes of a Penny Piper (*Selwyn & Blount*). "BUBBLES."

Recently reviewed in THE BOOKMAN.

NURSERY RHYMES.

Edited by SAMUEL J. LOOKER. 7s. 6d. net. (Daniel O'Connor.)

When next you find yourself in the company of a dozen or so grown-ups it would probably surprise you, if you inquired, to find how few of them would be able to recite the old nursery rhyme of "Oranges and Lemons" correctly. We all think we know the old nursery rhymes, but scarcely any of us do, and if we are wise we will buy this Christmas for our young friends a copy of the "Nursery Rhymes" book edited by Samuel J. Looker, and illustrated so charmingly by Maud Tindal Atkinson, and before giving

From Winning His Name (*Oxford University Press*). "MR. PEPYS SANG TO US HIS OWN SONG, 'BEAUTY RETIRE.'"

it away we will refresh our own memories. Turning to "Oranges and Lemons," in this book, we may find that in our youth we were sadly misdirected, for who remembers:

"Brickbats and tiles
Says the bells of St. Giles . . .

"Pancakes and fritters
Says the bells of St. Peter's . . .

"Two sticks and an apple
Says the bells of Whitechapel. . . . "

Certainly we don't. There are several other strangers in this version. Strangers to some of us, at any rate. A word of praise must be said for the very striking cover chosen for the book. It should attract children immensely.

From Nursery Rhymes (*The Poetry Bookshop*).

From The Magic Egg
(*A. & C. Black*).

"SHE DANCED WITH JOY ALL ROUND THE LITTLE HOUSE."

MRS. STRANG'S ANNUAL FOR BABY.

4s. (Oxford University Press.)

Mr. Milford, of the Oxford University Press, ought to come second only to Santa Claus in the affections of those happy children who receive "Mrs. Strang's Annual for Baby," which he has put out at the moderate price of four shillings. Well coloured and well drawn pictures, simple stories told in simple words (and printed in good, clear type) make a book that is a joy for the little ones. And Baby can turn over the leaves with his chubby fingers without fear of hurting them, for they are untearable—a delightful Christmas present.

DR. DOLITTLE.

By HUGH LOFTING. 6s. (Jonathan Cape.)

Since the days of Thackeray there has always been a great deal to be said for the author who is also his own illustrator. Especially is this true of children's books, where another artist might have difficulty in catching the freakish imagination of the author. Tenniel, it is true, illustrated "Alice in Wonderland," but only with Lewis Carroll sitting over him and making him draw and redraw until the desired effect was secured. In "Dr. Dolittle," by Hugh Lofting, it is difficult to decide which is the more attractive—the charming nonsense that he writes or the delightful pictures he has reproduced. Children all over the world will love this book with its story of the quaint doctor who gave up looking after human beings to devote himself to animals.

From Doctor Dolittle
(*Jonathan Cape*).

HE BEGAN READING THE FAIRY STORIES TO HIMSELF.

SING-SONG STORIES.

By AGNES GROZIER HERBERT. SON. (Humphrey Milford.)

"There was once a Princess who had been ill and was getting better; and she could not sleep o' nights. . . . One evening an old crone came to the Palace. She said her name was 'Dear-Old-Thing.' . . . Dear-Old-Thing asked to see the Queen, and she said to her, 'Dear Queen, what the Princess your daughter needs is not medicine, but a *sing-song story*. I will tell the child a story that will send her to sleep.'" That is how the "Sing-Song Stories" start; and for twelve nights the old crone comes and each night tells a story. And whether it is the story of the Lost Dream, or The Clock That Couldn't Tock, or of Hoppity-Hop Lending His Saucepan, or The Friday-Farthing, it is always something quaint, which takes the fancy, that the old crone has to tell. The illustrations in the book are delicious; they are by Anne Anderson and Alan Wright; full of character, with a pleasing line and dainty finish, they are just right for "Sing-Song Stories."

XUM

BARBARA IN PIXIE-LAND.

By Harry E. Chapman. 5s. (Jonathan Cape.)

Mr. Harry Chapman's heroine really is a heroine. It is stated explicitly that she did not *like* getting up in the morning, but when anyone asked her about it, she said: "I must get up some time, so I might just as well do it at once," and she did nearly everything else in the same way, whether she liked it or not, so that every one who heard of this trait in her character said: "How splendid in one so young! She must have a very fine will." On the other hand we are informed that if anyone else was going to do anything for Barbara and did not do it at once, she wanted very quickly to know why, very often to the great annoyance of the person who was going to do it, who would then say what a pity it was Barbara was not taught more patience and self-control. All that seems to indicate that Barbara had plenty of character, which is just what a little girl Gulliver ought to have, for Barbara was fated to have all kinds of odd adventures with Pixies, whom she picked up in her hands, and with giants, who picked her up in *their* hands, and to be able to behave properly, which was what Barbara did, in bewilderingly sudden changes of environment like that is a great test of character. There are some jolly pictures of Barbara and her friends, little and big, some in colour and some in black-and-white. These are by Miss Gladys M. Rees.

From Moonshine and Clover (*Jonathan Cape*).

BEGAN RISING WITH A WOBBLING MOTION INTO THE AIR.

THE FLINT HEART:

A Fairy Story.

By Eden Phillpotts. 6s. (Chapman & Dodd.)

Grown-ups who were children in 1910 and read "The Flint Heart" will remember how thoroughly they enjoyed it, and the new and revised edition that appears this year will be warmly welcomed as a gift-book by the youngsters of to-day. For good fairy stories are really scarce. The foundation of the tale is laid in the Stone Age when the flint heart was sought as a charm by the ambitious Phutt Phutt, who straightway grew hard and unscrupulous, gaining power but losing love. The same unpleasant results followed the possession of the heart in every case. When Phutt Phutt died the charm was buried with him and lay undisturbed for 5,000 years. Until one day a Dartmoor farmer dug up the stone heart and put it in his pocket. Terrible times followed for the Jago family till Charles and Unity sought aid of the fairies and had many thrilling adventures. There is nothing gruesome or eerie in "The Flint Heart"; it is as fresh and invigorating as Dartmoor air, about which Mr. Phillpotts tells us a secret.

From Barbara in Pixieland (*Jonathan Cape*).

GAVE HER A MOST FIERCE AND ANGRY LOOK.

GUIDE GILLY, ADVENTURER.

By Dorothea Moore. (Nisbet.)

Not many Girl Guides have the opportunity of testing courage and will-power and mental capacity as Gilly has; and how many would come through the test with flying colours? Accompanying a journalist friend to a fictitious country where she has selected a school for herself, this self-reliant little girl soon becomes involved in political intrigue. Her training as a Guide has taught her presence of mind and promptness of action—two qualities that help her through a dangerous situation, and enable her, not only to save the life of her friend, but also the life of the young queen of the country. It is a thrilling tale, full of action, with not a tedious line.

XUM

From The British Girl's Annual (*Cassell*).

"FATHER SAYS I MUST NOT BELIEVE IN ANY FORM OF PSYCHIC PHENOMENA."

THE EMPIRE ANNUAL FOR GIRLS.

6s. (Religious Tract Society.)

What a perfectly splendid time the girls of to-day have, was the thought of the reviewer of this book, whose own school days ended twenty years ago. There was no talk of cricket matches in the girls' schools then, and such an exciting story as "The Second In Command," by Christine Chaundler, would only have been written for boys. The girls would not have understood that a girl who was good at games was the heroine of her chums, nor indeed anything about such technical terms as "overs" and "wides" and "no balls." There are several other thrilling stories very much to the modern girl's taste. Articles really helpful to senior girls thinking of a career are contributed by expert advisers: "Why Not Art as a Career?" by Hilda Cowham-Lander, the black-and-white artist; "For Girls Who Want to be Nurses," an interview with the former matron of St. Bartholomew's Hospital. "Girls' Games in Many Lands" describes playtime from the equator to the pole, and Mrs. Rosita Forbes tells her story of exploration in unknown Africa. Certainly the girl who receives this Annual as a Christmas gift should have no difficulty in saying it is just what she wanted.

From A Collection of Nursery Rhymes. Embellished by Lovat Fraser (*Poetry Bookshop*).

SHEILA AT HAPPY HILLS.

By LILIAN M. PYKE. 4s. (Ward, Lock.)

This is an Australian story and meets the want of a class of reader perhaps rather difficult to cater for—the girl in her early teens. Sheila Chester is a charming young heroine, with a real desire to do the right thing. Early in the book we hear her history. Although she has been in Australia all her school days—and Miss Pyke, be it noted, is a writer first of all for Australian youth—she had spent her early childhood in England. Her mother had married again after Sheila's father died, and tells Sheila the full story of that marriage as she herself lies dying. She finds that her second husband gets into debt and believes him to have been guilty of a forgery, therefore has cast him off utterly. Later, when he has left her for ever, she finds out that he was innocent. She has never discovered his whereabouts, but wishes a certain amount of her money to go to him after her death, should he be found. Sheila, though there is no will, loyally respects the mother's wish; is tricked and deceived, but does her best. Very brightly done. Lightly too; there are no boring pages.

From Sheila at Happy Hills (*Ward, Lock*).

"I'LL TELL YOU WHAT I KNOW OF PETER GOODWIN."

From Rip Van Winkle (*Harrap*).

"STRANGE CHILDREN RAN AT HIS HEELS."

THE ROMANCE OF COAL.

By CHARLES R. GIBSON, F.R.S.E. 6s. (Seeley, Service.)

It might seem at first sight a little difficult to impart a flavour of "romance" to a popular handbook crammed full of general information on the subject of coal. But Mr. Charles R. Gibson shows that the task is not impossible. After all, one only has to consider that a lump of kitchen coal and the Koh-i-Noor diamond are practically identical matter, and that the same substance, with the merest flavouring of one or two other ingredients and the breath of some indefinable essence puffed into it, may spring to life either as a hippopotamus or a star of the Russian ballet. But these are romantic aspects of the coal question with which

DECORATION BY LOVAT FRAZER. *From* Nursery Rhymes (*The Poetry Bookshop*).

RIP VAN WINKLE.

By WASHINGTON IRVING. Pictures and Decorations by N. C. WYETH. 7s. 6d. (Harrap.)

The fine art plates in this new edition of an old favourite that will never grow old, are each worthy of framing. They are perfect little gems of colour. No less beautifully executed are the smaller black-and-white drawings scattered through the book. This "Rip Van Winkle" would make a thoroughly entertaining and artistic gift for young or old.

BROWN DE BRACKEN.

By FLORA FORSTER. Illustrated by GABRIEL PIPPET. 3s. 6d. (Blackwell, Oxford.)

"Down along" in bonnie Devon and Cornwall there are still a few lonely places left where the pixies live—and let us be thankful for it. The West Country is the scene of these adventures in pixie-land, or brownie-land, and very prettily they are told. The ideal method of treating this book would be to read it aloud at bedtime when a story is demanded—the danger being that bedtime would be postponed until it was quite finished. Magic spells, jolly, comic or wizard-like little people of the woods and bracken (and one thrilling appearance of an intelligent lobster) are calculated to make sleepy eyes open wide and hushed listeners ask for more. The illustrations are clever and full of life. Both author and artist are happily in the possession of exactly the right vein of fantasy which makes a fairy story appeal to the heart and affection of its readers—or hearers.

From Brown de Bracken (*Basil Blackwell*).

"WASN'T THERE A RUMPUS WHEN THE OLD WITCH CAME BACK!"

From The Chinese Fairy Book (*Fisher Unwin*). "THE CROWS COME FLYING AND FORM A BRIDGE."

THE CHINESE FAIRY BOOK.

Edited by DR. W. WILHELM. Translated by FREDERICK H. MARTENS. Illustrated by GEORGE W. WOOD. 7s. 6d. (Unwin.)

One of a capital series of tales from all lands. We have read some of the others, but this is our favourite volume. The ancient legends of a land so ancient are full of extraordinary charm. They glow with colour; they are embroidered with silver and golden fancies, and constantly yield a moral meaning. It is delightful to have the short explanatory notes printed at the end of every story. The book is split up into sections—"Nursery Fairy Tales" (with the enchanting history of the Panther), "Legends of the Gods" (easily the most interesting of all, as Chinese myth is perfectly fascinating), "Saints and Magicians" (with references to Taoism and Buddhism), "Nature and Animal Tales" (in which princesses and dragons, fishes and scholars play their parts), "Ghost Stories," "Historic Legends" and "Literary Fairy Tales." We advise new readers to turn first to the narrative entitled "How Three Heroes Came by their Deaths because of Two Peaches," truly surprising and characteristic. The coloured pictures are excellent; we should have liked more of them.

DECORATION BY LOVAT FRASER. *From* Nursery Rhymes (*The Poetry Bookshop*).

everybody is familiar. Mr. Gibson furnishes innumerable fresh ones in what he rightly describes as a general survey of a very large subject. The earlier chapters, in which he describes the formation of coal and the conditions under which the carboniferous deposits would come into being, could hardly have been made more interesting, while the accompanying diagrams are simple, clear and most graphic. From these he passes on to survey the industrial uses of coal, the various inventions which have enabled modern humanity to benefit from it, the actual processes of mining, chemistry, by-products, and so forth, not forgetting to discuss the hypothetical exhaustion of world supplies, in a chapter that is neither optimistic nor pessimistic, but which indicates how desirable it is that we should encourage research work and continue to practise economy. It is amusing to learn that Sir Humphry Davy poked fun at the pioneers of gas-lighting and wanted to know if the dome of St. Paul's would be suitable for storage, while Sir Walter Scott also jeered at the idea of lighting London with "smoke," but was quick to see his error and instal the new system at Abbotsford.

From Stories for Mary (*Blackwell*).

From The Romance of Coal (*Seeley, Service*). A FOREST IN THE CARBONIFEROUS PERIOD.

STORIES FOR MARY

By LETTICE FISHER. 7s. 6d. (Blackwell, Oxford.)

A holiday atmosphere blows through the pages of this book, wafting salt breezes and the scent of new-mown hay. Some of the stories deal with Mary's adventures at the seaside; others with Mary's adventures in the country. All are told in a simple, straightforward manner which children will love, and evidently by one who knows the things that interest a child and can enter into the joys and sorrows of a little girl. The pictures by Chas. T. Nightingale are very effective.

From Once Upon a Time (*Daniel O'Connor*).

BLUEBEARD.

THE ROSEBUD ANNUAL.

5s. (James Clarke.)

In a brilliant blue cover shiny and suggestive of dark green boughs and candle-light. We find here the animal pictures that are so dear to the little kiddies. "Pussy's Tea Party" shows a nice little tabby cat, sitting between two dolls. "Sambo and the Gentle Giraffe," showing a piccaninny embracing a long neck, is nice; a bear carrying a candle and poker to look for a mouse burglar is even nicer. There are some easy verses, and one of them, a riddle, begins:

"I'm sometimes quite long, and
I'm generally thin;
I'm never stuck up, but I'm
always stuck in."

Country folk wanting a gift-book for three, four, five and six years old, can send for this with confidence.

From Stories for Mary (*Blackwell*).

NURSERY RHYMES.

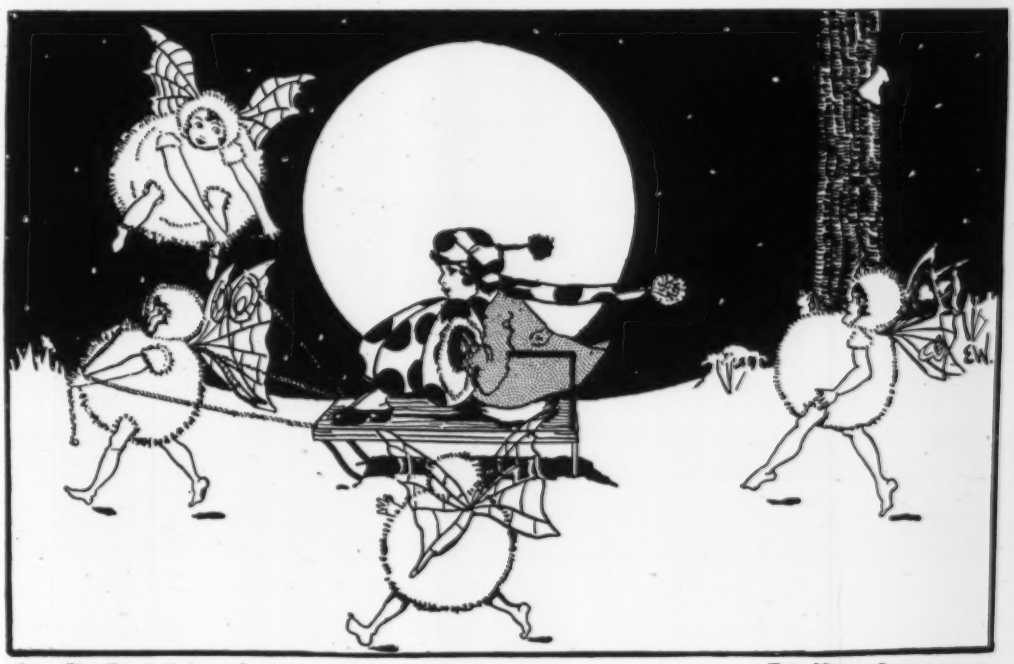
Embellished by LOVAT FRASER.
2s. 6d. (Poetry Bookshop.)

Our old friend, "Nurse Lovechild's Legacy," in other words "a mighty fine collection of the most noble, memorable and veracious Nursery Rhymes." Mr. Lovat Fraser's "embellishments," of which we reproduce examples, could not be bettered. Boasting these, and now reissued in a very charming format on which the Poetry Bookshop is to be congratulated, this little book seems in these days singularly cheap at half a crown.

ONCE UPON A TIME.

By CHARLES PERRAULT.
Translated by William Canton.
Illustrated in Colour by Helen Sinclair.
6s. (Daniel O'Connor.)

Eight of the old fairy tales that never grow old in a most charming and beautifully illustrated volume.



From The Rosebud Annual (*James Clarke*).

THE MAGIC SNOWBALLS.

From Cassell's Children's Annual (*Cassell*).

THE JAPANESE FAIRY BOOK.

Rendered into English by YEI THEODORA OZAKI. New Edition with a Frontispiece by TAKE SATO. 7s. 6d. (Constable.)

A very moderately priced book as prices go nowadays. Bound in grey, with scarlet lettering, nicely printed and full of most characteristic Japanese drawings. From a perusal of the stories the child is bound to receive an important impression of Japan: "... the plum and cherry trees were seen in full bloom, the nightingales sang in the pink avenues." ... "On her third birthday her first *obi* (broad brocade sash) of scarlet and gold was tied round her small waist, a sign that she had crossed the threshold of girlhood and left infancy behind." Some of the stories are exceedingly good, such as "The Bamboo Cutter and the Moon Child," also "The Old Man Who Made Withered Trees to Flower," and all will be fresh to the small Britisher. There are plenty of them, which is very satisfactory.

MAN: A FABLE.

By ADELAIDE EDEN PHILLPOTTS. 6s. net. (Constable.)

This fable of Man tells how he, a giant in stature and twenty years old, left his first home and his everyday work for his parents, and went out into the world to be great. He has many ambitions, and one by one they fail him, and inch by inch he grows smaller till, living through experience after experience, he shrinks to the size of an orange pip. But the end of Man in the fable is not extinction. It is all it should be. There are touches of modernity in Miss Phillpotts's narrative, and also touches of humour. Also it is a treat to read a fable on such paper as this, and the type is worthy to be mentioned too.

BLACKIE'S LITTLE ONES' ANNUAL.

3s. 6d. net. (Blackie.)

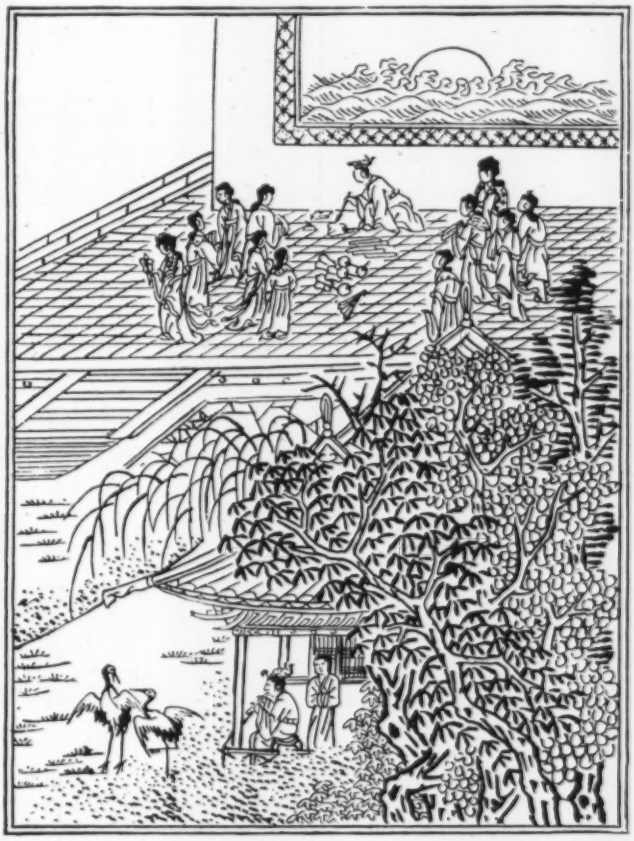
We showed a pile of Christmas books, all gay in their lovely bindings, to a little girl called Rosemary, and asked her to choose out the one she liked best. After a close scrutiny she put her hands on "Blackie's Little Ones' Annual." "Why this one, dear?" "Such gorgeous big print," was the answer, "and there's that picture of the Bunnykins kitchen at the end of the Rabbit hole; and you see I've always longed to know what the end of the Bunny passage came into!" We certainly find the book, from our grown-up standpoint, excellent. Pretty, jolly stories, crowds of pictures, and Miss Jessie Pope and Miss A. G. Herbertson working happily in unison with the most famous illustrators of children's tales.

From The Japanese Fairy Book (*Constable*). THE WITHERED TREE BLOOMS.

BILLY BARNICOAT: A FAIRY ROMANCE FOR YOUNG AND OLD.

Written by GREVILLE MACDONALD. Illustrated by FRANCIS D. BEDFORD. 8s. 6d. (Allen & Unwin.)

Dr. Greville Macdonald has inherited much of his father's gift as a story-teller. His "Billy Barnicoat" is a boy whom the author of "David Elginbrod" would have loved, a child full of fancies and sweetness. He was a waif, cast up by the sea, adopted by kindly poor Cornish folks. Here's his description of his first sight of a mermaid: "At last, however, he came wide awake, yet saw nothing—only dim, moony light that barely showed up the darkness. He wriggled free of the embracing arms, and then beheld, lying over his legs, a big tail, with scales as soft and dry as feathers, and all the colours of a greeny-blue labbat-shell (ear-shell); while above him was a kind face, but sweeter and sadder than any he'd ever seen. And her hair was as blue as mussels. . . . And I saw her comb, too; pearly as a moon it was—stuck on top of her plait. . . ." The pictures to this long and elaborate fantasy of a little lord in disguise, are remarkably fine.



From The Cloud Dream of the Nine (*Daniel O'Connor*).

THE PALACE MAIDS-IN-WAITING.

THE CLOUD DREAM OF THE NINE.

By KIM MAN-CHOONG. Translated by JAMES S. GALE. 15s. (Daniel O'Connor.)

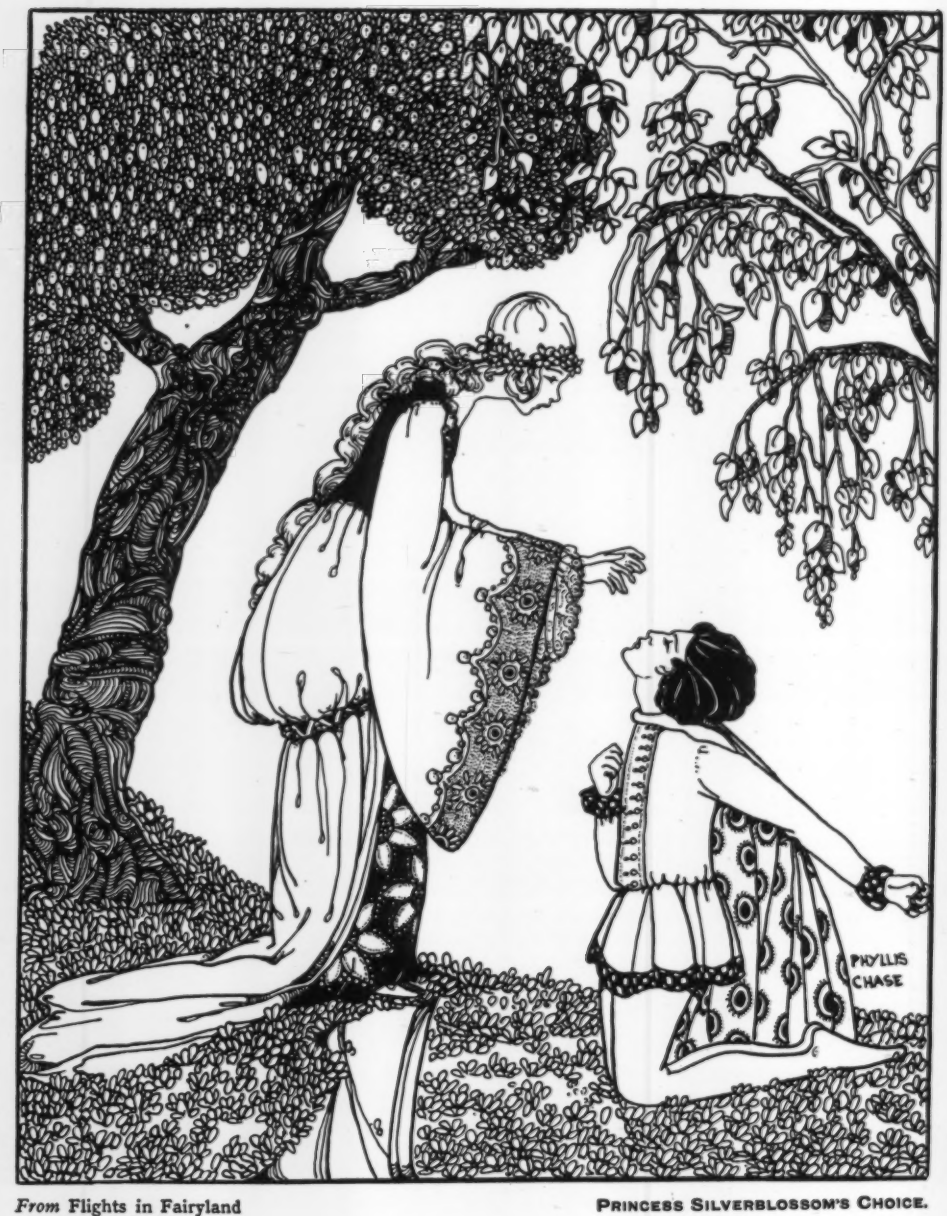
It seems that we are indebted to a Presbyterian missionary for the first translation into English of "the most moving romance of polygamy ever written." That may sound a little odd, but when one investigates one perceives that the thing is perfectly natural and right, the romance being a Korean classic of the seventeenth century and the translator the greatest living authority among Westerners on Korean literature. As explained by Miss Robertson Scott in her introduction, the story of the devotion of the pious and admirable Yang to no fewer than eight lovely ladies, and their devotion to him and to each other, is more than a naïve tale of the relations of the sexes under a social code so far removed from our own as to be almost incredible, being furthermore "a record of emotions, aspirations and ideas, which enables us to look into the innermost chambers of the Chinese soul." Even in its purely literary aspect the story is delightful. Yang, a Buddhist, encounters eight charming fairies on a bridge. Playfully they will not allow him to pass. A little harmless persiflage ensues, and a pretty passage or so of flirtation, not unmingled with magic, and the maidens vanish. Even such innocent dalliance, however, is unbecoming in one of Yang's habit,

From My Favourite Nursery Rhymes (*Daniel O'Connor*).

WEE WILLIE WINKIE.

From Billy Barnicoat (*Allen & Unwin*).

BILLY AND CAROLINE RIDE THE STORM.



From Flights in Fairyland
(*Saville*).

PRINCESS SILVERBLOSSOM'S CHOICE.

and a penance is laid upon him. Born again, he meets his eight charmers in various disguises and, not to put too fine a point upon it, marries the lot, a by no means unpleasant method of working out his salvation. Scholars and the general public alike will revel in this bright, moving and extremely original romance, which is most suitably illustrated by sixteen charming Japanese drawings.

FLIGHTS IN FAIRYLAND.

By the STAFF and PUPILS of Lothian School for Girls, Harrogate. Illustrated. Paper, 4s. 6d.; half cloth, 6s. net. (Saville.)

It is to be regretted that no indication is given of the age of the young folk, "aged nine to fifteen" who were the authors of these thirty-nine prose fancies and nine "poems." They are pupils of the Lothian girls' school at Harrogate; two of the mistresses have also contributed. It is always interesting to see the imaginative working of the juvenile mind, and the Persse books are classics in their way. The present volume is interesting, but there is practically only one mould in which all the sketches are cast; they are imitative, the vocabulary is excellent, but it is all good commonplace phrasing, except in Miss Morwenna Lyne's account of "why Black Cats have a few White Hairs," when the Imperial Dyers and Cleaners "rolled the feline babe from side to side." But the plan of making children devise and write is beyond words to be commended.

SCHOOLGIRL CHUMS.

By KATHLYN RHODES. 5s. (Nelson.)

It was quite a good idea—to give the story of a seagull in a cage here. It comes in freshly and takes the interest of the reader. Sporting Miss Loy, the youthful head mistress of St. Hilda's, wasn't really annoyed when sporting little Cynthia, the new pupil, went down on the beach early one morning and released it from its work as model for the drawing class. An artless, animated record; which girl readers will gobble up very quickly, though it is of a respectable length.

THE KAYLES OF BUSHY LODGE.

By VERA G. DWYER. With Illustrations. 6s. net. (Humphrey Milford.)

This story of Australian girls in the suburbs of an Australian town is of very general interest because, to a great extent, it is a story that might have happened anywhere. At the same time its surroundings and its outlook give it a freshness for English readers which adds much to its charm. It is a book for a child-girl, or for a girl in her teens, or for one in her twenties—and a pretty love story threads its way through.

From Nursery Lyrics
(*Chatto & Windus*).

TAIL-PIECE
(Philip Hagreen).

From The Pageant of the Flowers (*Thornton Butterworth*).

TAIL-PIECE.

THREE NAUGHTY CHILDREN.

By ORLO WILLIAMS. (Duckworth.)

All good children, and naughty ones as well, will like this story about the three naughty children of King Piccolo the twenty-fifth and Queen Harpsichordia, who reigned over the kingdom of Trombonia. All sorts of magical and fairy things happen to the three children when they are sent away to travel for a year, because they have been so naughty. Their father says they are to go "all three together, and nobody with you. I don't mind where you go, or what you do, and you need not write any letters home. I shall know better than you think what is going on. You will get some idea what the world is like, and learn that what seems just funny at home may seem something quite different away." Among other things their father gives them a magic picnic basket in which they can find whatever food they ask for—only they must all agree on asking for the same kind of food; if they disagree they find nothing but dry bread when they open the basket. Of course this necessitates patching up quarrels and

THE PAGEANT OF THE FLOWERS.

By W. H. KOEBEL. 6s.
(Thornton Butterworth.)

Above the common, with its sparkling fancies. The idea is that the Father of the Flowers is calling each to do its duty on the earth. "The North Wind isn't quite done with yet," said the Spirit of the bloom. . . . "Those who follow the daffodil must be prepared to suffer some of the blows he bore. Who will go up now?" . . . A lane was made in the crowd of flowers. Down this lane came three little blossoms, the daisy first, followed by the buttercup and the dandelion. Those were sent to gladden not only the country, but the town. "You, Buttercup, fellow-worker of the Daisy, your polished petals shall glow like little flames to brighten poverty." It is a charming book, and will especially be loved by the dreamy little girl. And from its pages many facts can be learned about many, many flowers; Silverweed, Charlock, White Campion.

THE PURPLE ROSE.

By ANNE FORRESTER. 2s.
(The Sheldon Press.)

We are assured by a schoolmistress, who ought to know, that most girls pass through a period in which the historical book is prime favourite. Nothing else will do. To them, this very ambitious and not very convincing tale of Assisi in ancient times may appeal. The young heroine goes to pluck a purple rose, and is kidnapped and carried off by a Perugian, and passes through many adventures.

From Father Tuck's Annual (*Raphael Tuck*).

"GOOD MORNING, PRETTY FAIRIES."

From The Swiss Family Robinson
(*Robert Hayes*).

COVER DESIGN.

agreeing whenever they are hungry on their travels. So entertaining are the adventures of the children that the reader is quite sorry when they come to an end. The book is delightfully illustrated, in a style that is quaint and individual, by J. R. Monsell.

PEGGY'S FIRST TERM.

By MAY WYNNE. (Ward, Lock.)

This is a jolly, high-spirited story of a Canadian girl's first term in an English school. Peggy, the girl from Canada, finds that her " prairie upbringing " makes school rules and regulations very difficult for her to keep. Some of her schoolmates do not understand her frank outlook on life, her free and easy manners and unembarrassed conduct, and with them Peggy does not make much headway; certain of the mistresses look askance at her wild ways; but a little band of the girls are her staunch friends and stick up for her through thick and thin. And then comes a great opportunity for Peggy to show the stuff she is made of; Peggy rises gallantly to the occasion, almost losing her life in the effort, and her pluck makes her the heroine of the school. Incidentally Peggy's act of bravery brings to a conclusion an old family quarrel between her mother and her grandfather. The story is packed with exciting incidents.

THE FAIRIES UP-TO-DATE.

Pictures by JEAN DE BOSSCHÈRE.
Verses by EDWARD and JOSEPH ANTHONY.
12s. 6d. (Thornton Butterworth.)

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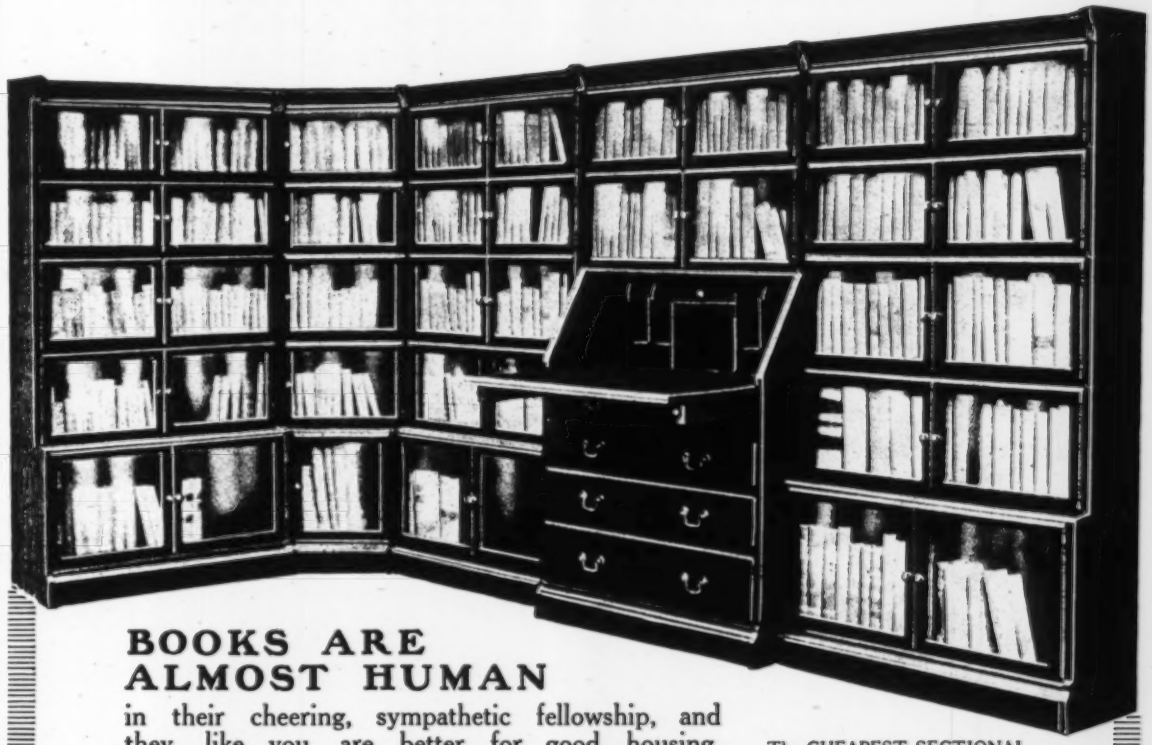

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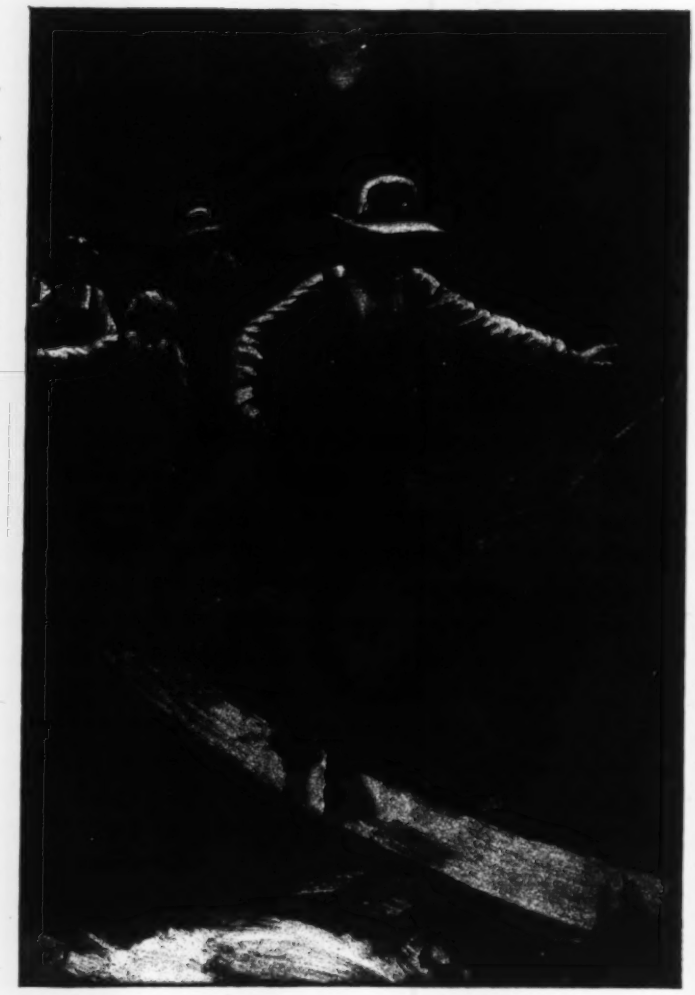

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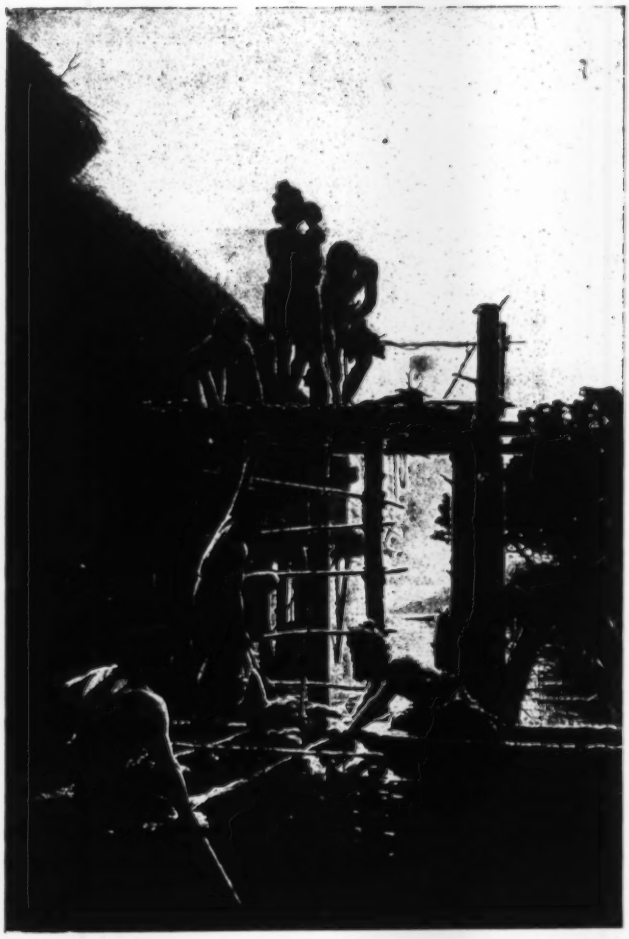

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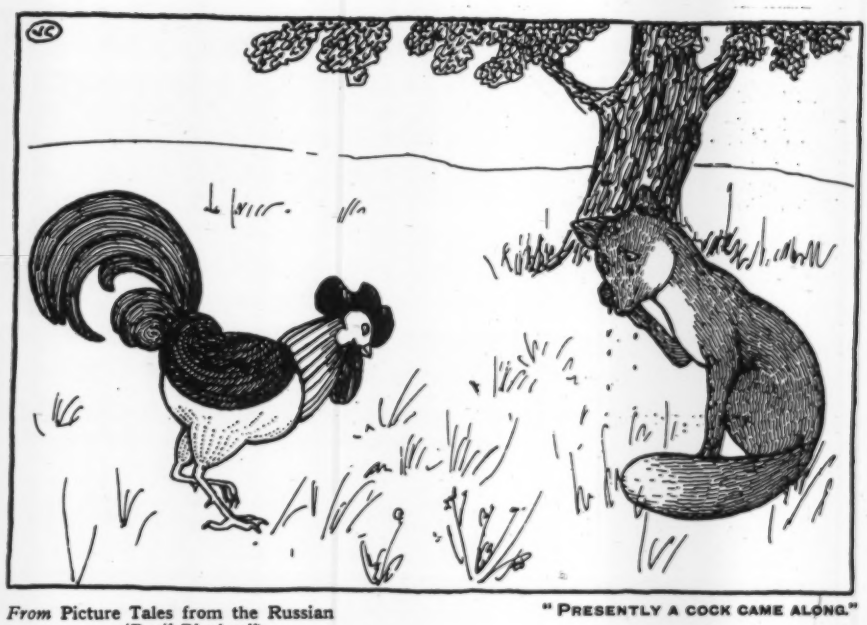

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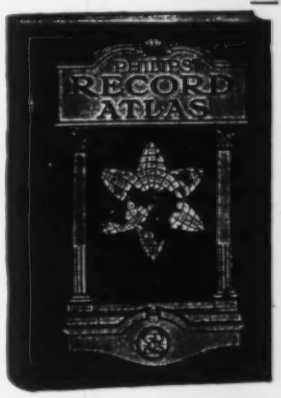

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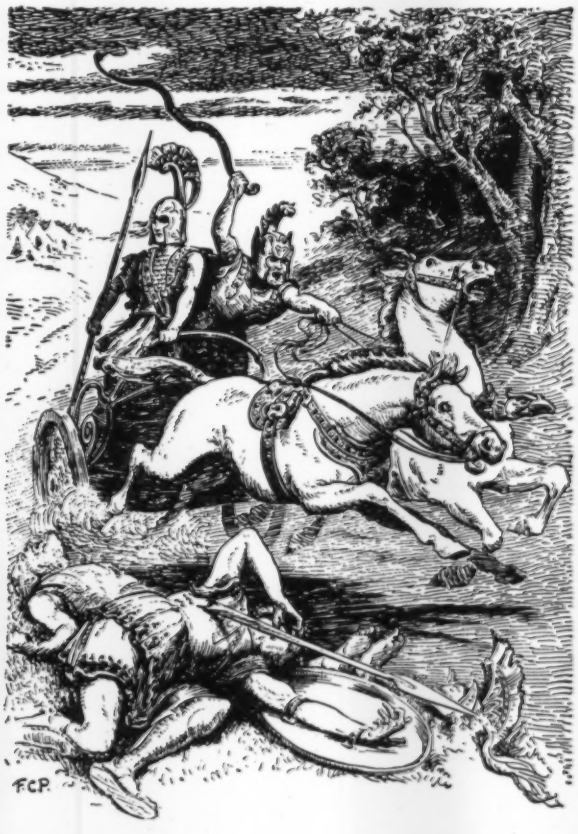

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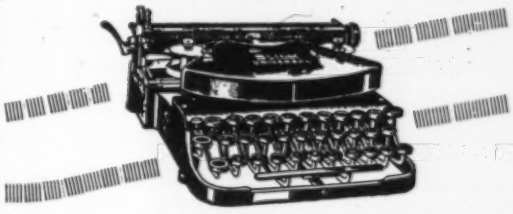

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From The Armfield's Animal Book (*Duckworth*). Reviewed elsewhere in this Number

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By R. A. H. GOODYEAR. Illustrated by PERCY TARRANT. 5s. net. (Harrap.)

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From Nursery Rhymes (*The Poetry Bookshop*).

DORMITORY 8.

By WARREN BELL. 2s. 6d. (A. & C. Black.)

Amazingly good value for half a crown. Well bound and well printed. It will suit best, perhaps, boys of the preparatory school age. It is a simple, cheery account of the adventures of rather a soft youth at rather a hard school. Poor dear Clarence (who afterwards turns out to be quite a good fellow) is bullied and teased till he makes a dash for liberty. The Twins—two merry young school-mates, see that he doesn't catch his train. Boys who are about to embark on the great adventure of school life will thrill to the dashing narrative of dormitory life, the tugs of war, the soap races, the attacks on other "dorms." "We're going to slay Seven!" "Nothing original in that. We're always slaying Seven!" The chapter describing Clarence's first effort at football, and the ludicrous way in which he tried to get a goal, will buck up the timid, and convulse the experienced. Clarence is a true Briton (after discipline), and is being quite decent to a shy new-comer when we leave him.

A LITTLE RHODESIAN.

By MARGARET BATCHELOR. 3s. (Humphrey Milford.)

From Nursery Rhymes (*The Poetry Bookshop*).

Quite a nice little story about Gwenda, a small girl, who leads a lonely life in a gold-mining region in Rhodesia. She is sent away to Cape Town for a visit and has a good many adventures there. This is a book for a little person of ten to twelve. Miss Batchelor has a clear and simple style, easily understandable, and makes the most of small incidents such as the accidental smashing of a tea-cup. It has always been Gwenda's daydream to have a little friend of hers in England to play with, and the book ends brightly with the coming of this Elizabeth to Cape Town. "Nothing nicer could possibly have happened," exclaims Gwenda. "I really think I am the happiest child in South Africa."

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From Curiosities of the Animal World (*Thornton Butterworth*).

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By ETHEL TURNER. 4s. (Ward, Lock.)

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US.

By CECIL ALDIN. (Humphrey Milford.)

One of the well-known, very welcome Aldin picture-books. It has a pale buff cover and an adorable back view of a little girl in a yellow knitted cape and hat, holding a tiny dog on a lead. Mr. Aldin has done some really charming drawings for this book; they would make a beautiful frieze for the nursery, set in line. The story of a little maid's adventures with her dog—how she dressed it up and put it in the pram, will certainly please, though we feel that such pictures as these should be enshrined in a more important literary setting. Clever, clever—the word is on one's lips all the time when one studies the illustrations.

From The Pond (*Thornton Butterworth*).

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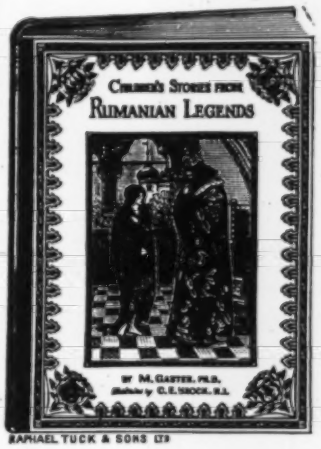

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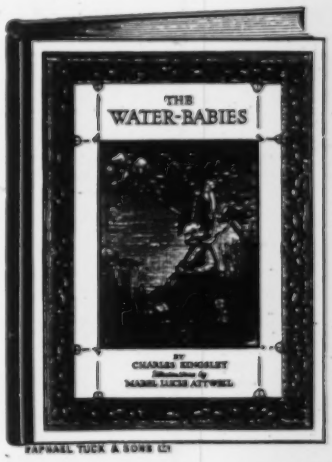

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PRINCESS JOY OF EVERYWHERE AND THE FAIRIES.

By LILY HALL. 3s. 6d. (Bale, Sons & Danielsson.)

After finishing "Princess Joy of Everywhere," we carefully considered just to what class it would appeal. It's an "Allegory of Life, with Fairy Interludes," and is all very wistful and dreamy, illustrated rather delicately and beautifully by Hope Weston. We hear of Faith and Love. Faith sets out to find her little daughter, Joy. Once discovered, the three live for a time in the Castle of Happiness. "To all who enter the Castle of Happiness, comes Content; for the Spirit of Content is twin brother to the Spirit of Happiness." No doubt the writer enjoyed putting down her gentle parables, and no doubt invalids and fairy worshippers will enjoy reading this amiable tale.

THE LITTLE GREY HOUSE.

By MARION AMES TAGGART. With Illustrations. 3s. 6d. net. (Nelson.)

There is much in this bright American story for girls that reminds us of that classic of the girl's library, "Little Women." Most girls will know the "Jo" of that story, the girl who wanted to be a boy. In "The Little Grey House" Roberta is the "son" of the family—"my son, Rob," her father called her—and she came nearer to his heart and brain than either of her sisters, dear though they both were. There was much love and friendliness in the little home, but there was poverty, too, for daily needs absorbed the small income, while the clever father laboured at the work of his invention, a machine which was to lift them all out of poverty for ever. We will not reveal the story farther; it holds fun and it holds sadness; but it ends with triumph for Roberta, and the machine of so many hopes and vicissitudes becomes a little gold mine to the Grey family. The illustrations are lively and appropriately "homely," while the face and figure of Aunt Azraella is another of the triumphs of the book.

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From Blackie's Girls' Annual (*Blackie*).

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Binkie goes to St. Helen's during the last term that her sister, Rose Seymour, is head of the school. Rose is a general favourite with the younger girls, but between Lesley Crawford, one of the prefects, and Form III. B there has been a passage of arms which has resulted in III. B's being sent to Coventry. Binkie is a joyous, merry soul and longs to act as peacemaker between the older girls and her friend, Susan Crashaw, the ringleader of III. B's revolt. On the day of the school garden-party a chance comes to III. B to recover its good name. Some of the best bits in the book are about school games and sports, tennis and swimming, and readers of eleven to thirteen who are in Binkie's form at school will love to read of her adventures.

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From Binkie of III. B. (*Blackie*).

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From Blackie's Boys' Annual
(*Blackie*).

COLLEGE TENT WITH FLY-SHEET.

BLACKIE'S BOYS' ANNUAL.

5s. (Blackie.)

Two footballers, Rugby players, drawn on a brilliant green background, make an excellent cover for this fine volume. We opened the book at an essay on "Boxing for Youths," by Mr. Fred Shaw, who knows what he is writing about. He begins by saying that: "It is advisable, and of great importance, that boys, when sparring, should be taught to hit each other only on the shoulders and chest." He thinks youngsters may with advantage begin sparring at ten. Follows a capital analysis of boxing, with valuable diagrams showing the correct position of the feet. Such a host of stories are here! "The Honour of the Game: A Cricket Tale," by Hylton Cleaver, is fine reading, and "The Haunted House," by J. S. Elder, is beautifully creepy. ("People are known to come out, but nobody is ever seen to go in. . . .") Altogether a good five shillingsworth. Neil Munro's poem on the young Macleod going to school is interesting. The volume is excellently illustrated throughout.

From Jennifer
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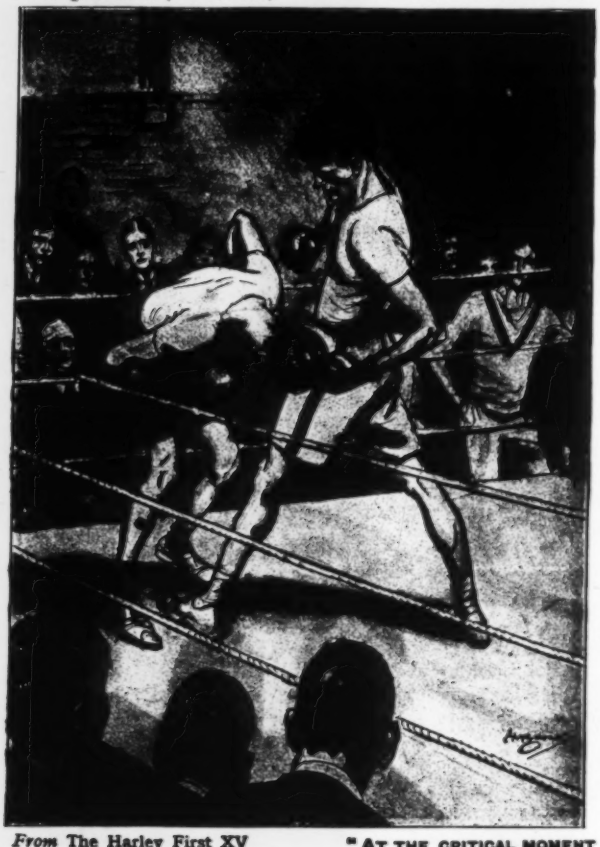
From Quicksilver (*Ward, Lock*). "THE BOGIES LIVE DOWN THERE."



From The Harley First XV (*Oxford University Press*). "AT THE CRITICAL MOMENT HE DUC. ED."

QUICKSILVER.

By ISABEL M. PEACOCKE. 4s. net. (Ward. Lock.)

It would be difficult to say who would get more pleasure out of this book—children, or grown-ups who like tales about children. Undoubtedly it will please both. The story of an adored and immaculately dressed "only child"—Ronald Humphrey Atherton Ashe, and how he is saved from becoming a namby-pamby boy and turned into a real little man by Quixy, otherwise Quicksilver, a naughty, high-spirited and lovable little girl, is told with sympathy and humour by Miss Isabel Maude Peacocke. Who Quixy really is, and how she plays an important part in patching up an old family feud, is skilfully unfolded in this delightful and amusing tale.

From Kathleen's Adventure (*Oxford University Press*). "HE'S THERE ALL RIGHT," SAID ALBERT.

KATHLEEN'S ADVENTURE.

By BRENDA GIRVIN. (Humphrey Milford.)

The chief thing that strikes one about Miss Brenda Girvin's book is the personality of the writer. What a splendid chum and confidante she must be for school-girls to have! We don't wonder the Tripp twins, to whom the book is dedicated, go and tell her all about their "cracks." She seems to understand girls so thoroughly, to read their very thoughts, to sympathise with their every feeling. Kathleen and Isa and the other girls involved in the "adventure" are the most natural young folk you could meet anywhere; they think and talk, as the author writes, in a fashion quite free from affectation. That is the charm of Miss Girvin's writing—she is just herself all the time. The cleverness of the story lies in the fact that much turns on a little. Isa, on the way to Kath-leen's picnic, is given in trust by an old invalid lady a

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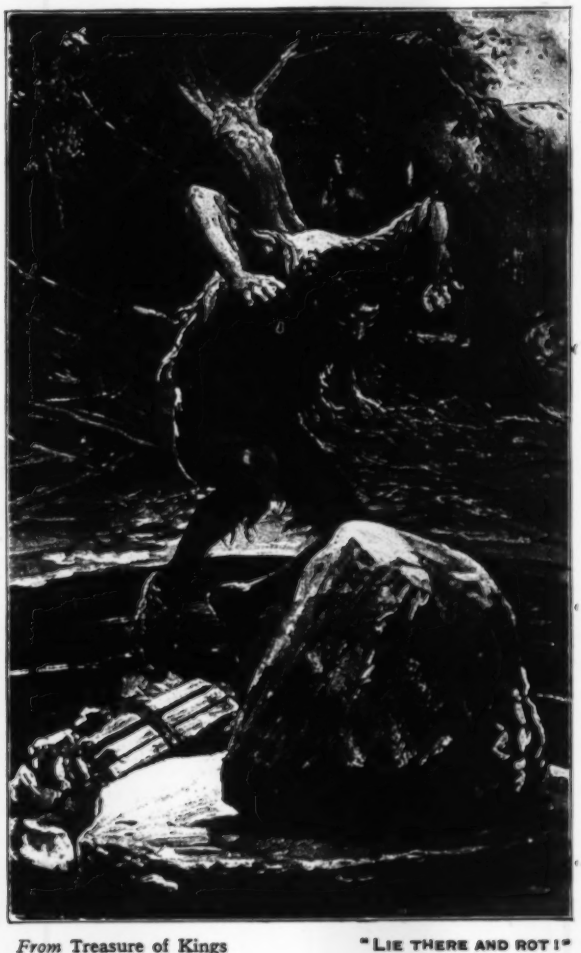
From Grimm's Fairy Tales (*Robert Hayes*). COVER DESIGN

From The Wireless Officer (*Blackie*). THE LASCARS BUNDLED THE BODIES INTO THE LIFEBOAT

mysterious envelope. Oh, the trouble that envelope causes! It is hidden in a most ingenious place, stolen, recovered, and stolen again. It almost ruins the friendship between Isa and Kathleen; does indeed ruin it for a time; it casts a shadow of suspicion on poor Kathleen and makes her the most unpopular girl in the school. What was in the envelope? Was it recovered a second time? Does Kathleen clear herself? These questions are answered as the mystery unravels, and a first-rate mystery it is—something quite unique, something girls will heartily enjoy.



From Treasure of Kings (*R.T.S.*). "LIE THERE AND ROT!" HE SHOUTED.

THE WIRELESS OFFICER.

By PERCY F. WESTERMAN. 6s. (Blackie.)

Here's another volume by Mr. Westerman. We begin well. Our hero, Peter, although a promising and energetic wireless officer, has been out of work for a bit. At last a job comes along. "The *West Barbicon*, mater. I fancy she's one of the Blue Crescent Line. If so, it's East Africa and possibly India this trip." Then we are introduced to a wily German. "The English fondly imagine," says he, "that now the war is over, there is no need for our admirable secret service. As you know, that organisation still exists most healthily; only instead of being the Imperial, it is now the German Commercial Secret Service." The German desired to get a big order for steel work, which was given to a British firm, of which Peter's father was director; and the cargo went on Peter's ship. Mr. Westerman makes the most of the situation. On the ship sails the German spy, disguised as one William Porter, out to prevent the cargo from ever arriving. Good material, capably used: a book that boys will like very much.

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WATCHED BY WILD ANIMALS.

By Enos A. Mills. Illustrated. 7s. 6d. (Nash & Grayson.)

A deer was left out all night in the wolf country. "How did you protect it?" some one asked the hunter. "By simply rubbing my hands over it," he answered. "A mature wolf will not eat or touch anything that has human scent upon it." This is one of the many interesting little stories told by Mr. Mills in his attractive book which, with its large print and beautiful illustrations, will capture the attention of many readers this Christmas time. Mr. Mills has come to the conclusion that when man goes out to spy upon wild animals he is watched more than he watches. "As I sat on a log, watching two black bears, a faint crack of a stick caused me to look behind. A flock of mountain sheep were watching me. . . . A little farther away, a wild cat sat on a log, also watching me. There were probably other watchers that I did not see." Every lover of nature will inwardly assent to this proposition and all will pursue eagerly these delightful records of the beaver, the skunk and the black bear comedian, as seen and known by our author.

From Every Girls' Annual (*United Press, Ltd.*).

"Suddenly Marjorie leapt to her feet. Her very attitude a warning."

THE DARLING BOOK.

By Millicent Sowerby and Natalie Joan. 3s. 6d. (Humphrey Milford.)

A dainty picture-book, printed on smoothest paper and containing simple poems, each explained by a gay picture. Miss Sowerby paints lovely fat babies, very green grass, very graceful country scenes. Here is one of the verses illustrated:

"Robin and Neddy are off for a ride,
With pretty maid Mary to walk at the side.
Neddy the donkey is longing to go,
And he'll gallop and trot until Robin cries 'Whoa!'"

THE VELVETEEN RABBIT.

By Margery Williams.
With Illustrations by William Nicholson. 7s. 6d. (Heinemann.)

This is the story of the Velveteen Rabbit and how he became a real rabbit. And anything that Miss Williams does not tell you in words, Mr. Nicholson tells you in pictures, such splendid pictures, not only coloured, but proving that he really knows Velveteen Rabbits and Skin Horses, and all those real things. We envy the child who gets this book.

From Ten Tales (*Oxford University Press*).

"Yes, you've seen me before, Mr. Smith-Coles."

From Who was Jane (*Macmillan*).

"Come away, child, at once."

DREAM DAYS.

By KENNETH GRAHAME. 6s. net. (John Lane.)

There is no book about children like "The Golden Age," unless it is Kenneth Grahame's present volume, which is chiefly divided between their adventurous happenings in daily life and sundry exploits in worlds which they have shaped to their own imagining. An illustration of the former is called "The Magic Ring"—in reality a first visit to a circus. We are back in our own childhood, amidst the old delight and dazzlement. A certain "Saga of the Seas" is the crowning instance of the second: it is an ecstasy of pirate hunting. There is, however, an extra which belongs to neither class, a story told by a grown-up concerning "The Reluctant Dragon," no other than that of the Seven Champions myth and St. George of England. But a change and a new spirit has come over all; the dragon is really the desirable acquaintance, while the champion earns his laurels by coming to a good understanding with the enchanting beast. One expects that "Dream Days" will appeal as strongly to all between nine and ninety as did—and indeed does—"The Golden Age." The illustrations—coloured and otherwise—by Lois Lenski are to the manner born of the stories.

From The Wonder Book Annual (*Ward, Lock*).

"DIPPING THEIR SPOONS INTO THE APPLE JELLY."

HARRIET GOES A-ROAMING.

By BESSIE MARCHANT. 5s. (Blackie.)

Harriet went a-roaming because she had grit, and go, and she saw that her family would never flourish unless she worked. You see, she had a silly, genteel mother, who spent her daughter's wages on black "dumpiew" for the drawing-room floor, rather than in getting the necessities. Harriet fairly seizes the chance of going out to Canada as travelling companion to a friend. She finds herself in a wild part of Alberta, and begins to have many adventures. She is without money, and takes the post of cook in a poor little restaurant. "The puddings might be a trifle stodgy, and the potatoes were, some of them, rather watery, but the men were too hungry to be critical." Harriet finds the poor shack where she has to live, a trial; but her high spirit keeps her lively. A young man appears, called Dick Holdsworth, and we have a love story and a misunderstanding. A well-knit tale, with a cheerful ending.

ROGER THE BOLD.

By LIEUTENANT-COLONEL F. S. BRERETON. Illustrated. 5s. (Blackie.)

The very title of Lieutenant-Colonel F. S. Brereton's book, "Roger the Bold," is enough to send a thrill of anticipation down the spine of the boy who finds it in his stocking on Christmas morning. Roger is just the sort of fellow we like to read about, and the tale of his adventures in the conquest of Mexico makes a fine story. Mr. Stanley L. Wood has done some of those spirited illustrations that he is so good at, and has caught the atmosphere admirably. Colonel Brereton is of course no novice; "Tom Stapleton" is a beloved character, and "The Dragon of Pekin" is another favourite. Roger's deeds of derring-do make us long to move back the hands of the clock and the wheels of Time's chariot so that we, too, may sally forth across the seas to the land of treasure. The book should be an acceptable gift for a manly boy; its three hundred and eighty pages are packed with the right sort of adventure.

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From The Wonder Book Annual (*Ward, Lock*).

"DERRICK TAUGHT TOGO-BOY EXACTLY WHAT TO DO."

From Pierrot and Harlequin (*Duckworth*).

HARLEQUIN WAS JEALOUS.

THE WONDER BOOK.

6s. net. (Ward, Lock.)

Brimful of good things again, "The Wonder Book" enters triumphantly into its nineteenth year. Boys and girls will find everything to their taste among the varied stories and verses and charming pictures that make up this superb annual. Certainly the contributors know just what kiddies like, and neither trouble nor expense has been spared in seeing they get it. A fine procession of names of writers and artists appears in the list of contents; old friends and new friends, all of whom achieve the high level "The Wonder Book" demands.

MRS. STRANG'S ANNUAL FOR GIRLS.

5s. (Humphrey Milford.)

Many a happy hour is in store for the girl who is given "Mrs. Strang's Annual" this Christmas. The mere handling of the book and turning over of its 160 broad pages is a pleasure which is not exhausted in the first hour of possession. If you are interested in lawn-tennis you will enjoy Vernon Rendall's practical hints for improving your strokes, while Jean Sterling Mackinlay's paper "On the Art of Singing Ballads" contains some valuable information for the girl who has a pretty voice. In "A Ride to King Khama's Capital" Rosita Forbes gives a picturesque account of a journey she took along the arid African plains to the encampment of a Kaffir chief. Bessie Marchant contributes a story, "British Brenda," and Winifred Darch a tale that all Girl Guides will love. These are only one or two names in a galaxy of talent that makes an annual of unusual merit. We like the stories, we like the arrangement, we like the illustrations and the general get-up of the book. "Mrs. Strang's Annual" will hold its own with any rivals in the field.

ROMANCES OF THE WILD.

By H. Mortimer Batten, F.Z.S.
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From Romances of the Wild (*Blackie*).

THE DEATH LEAP

This attractively-got-up book lives up to the lure of its title. It contains seventeen romances of wild animal life as thrilling and moving and realistic as any human tale. And we have the author's assurance that the stories are true to the lives of the animals with which they deal. A typical tale is "The Waif of Prairie Hollows," in which a little lame jackal, who has been foster-mothered by a fox-terrier, puts up a tremendous fight with a great timber wolf in order to save the trapped fox-terrier from destruction. The book is lavishly illustrated by Mr. Warwick Reynolds.

From Aladdin and other Arabian Nights Tales (*Wells Gardner*).

"TAKE HOLD OF THE RING AND LIFT UP THAT STONE."

ALADDIN:

And Other Arabian Nights Tales.

4s. 6d. (Ward, Lock.)

We must say that we are very glad to see these attractive stories issued as a pleasant picture book, and including "Sindbad the Sailor," "The Little Hunchback," "The Merchant's Story," and others. For the truth is that the small people of to-day are not being brought up on "Aladdin." We have seized some of them, and questioned them, only to find that they have never heard of the new lamps for old; or of the roc's egg! This sad state of things will no doubt be greatly remedied by the publication of this clearly printed, well illustrated volume. There is a neat little introduction explaining about Scheherazade. Immediately we received this book, we put it into the hands of an eight-year-old, remembering the enchantment that descended on us long ago. The charm still works: the exclamation of delight is uttered again. We heard it from our reader by the fireside!

BLACKIE'S CHILDREN'S ANNUAL.

5s. (Blackie.)

Quite sure to be greeted with shouts of joy from the nursery party that is fortunate enough to secure it. A gay cover, a large-sized book, print and paper and pictures all of the best. Miss Honor Appleton, who by now is a famous illustrator, has done a good many coloured sketches. "The Day Before the Christmas Holidays" is so good that it might easily be framed, and sold in hundreds. A little girl in a pink sports coat sits at her

From Blackie's Little One's Annual (*Blackie*).

PICTURES.

school desk, dreaming of crackers and Christmas trees and games and home—the lesson book is untouched. Stories are here by the dozen, and useful articles too. "A Matchbox Village," with its explanatory pictures, will set the kiddies to work, perhaps on one of these rather dreary days when the rain falls, the cough and cold are bad enough for one to stay indoors, and everything is stale; till a fresh idea comes prancing along.

MAYA: THE ADVENTURES OF A LITTLE BEE.

By WALDEMAR BONSELS.
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With Illustrations by L. R. BRIGHTWELL, F.Z.S.
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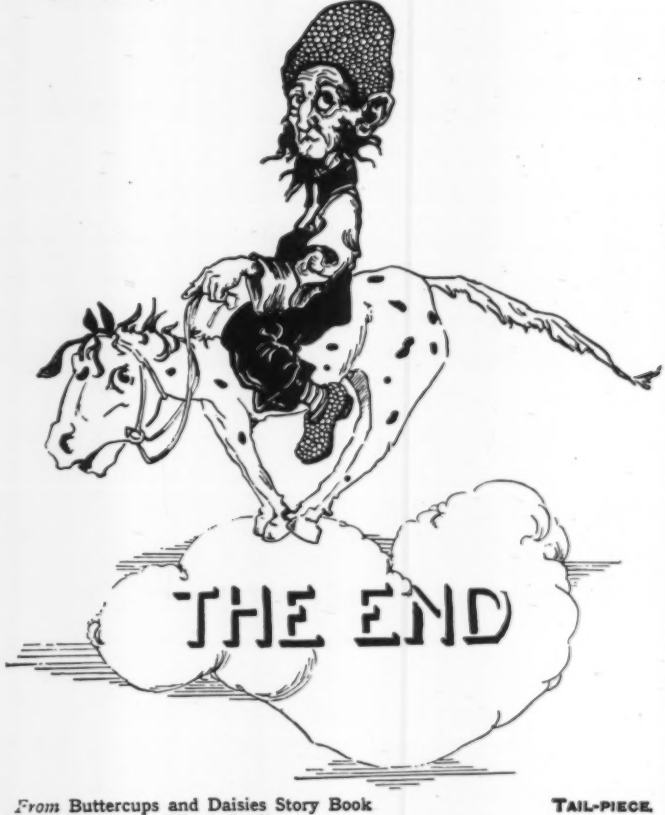
(Hutchinson.)

When Maya, the baby bee, slipped out of her cell into life, there was a small rebellion taking place in the hive. A large number of the younger bees were forsaking their queen. It was not that they were actually disloyal to her, but they found the bee-city too small for their activities, and they agreed to found a new realm. Maya herself, though not joining in the rebellion, found the sunny, scented world so delightful a place that when once she had flown out into it she determined not to go back to work. The whole book is an account of her experiences among other insects, friendly and unfriendly, until she is at last caught by that dreaded bee-enemy, a hornet. While in the hornet prison she overhears the queen hornet making a plan to attack Maya's native bee-city and annihilate it. The end of the story shows Maya, escaped and repentant, whirling on rapid wings to warn and save her people, and the adventures end in forgiveness and peace. The chronicle of Maya's dangers and delights incidentally reveals many interesting facts concerning not only bee-life, but insect-life generally. The illustrations are a noticeable feature of the book, very clever and delicate, showing a genuine understanding of the insect-world.

From Maya (*Hutchinson*).

"CONRAD TO THE RESCUE."



From Buttercups and Daisies Story Book (*Ward, Lock*).

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Two little children gathering flowers are on the cover. We can imagine them come alive, and one each side of mother, listening to some of the simple tales herein. Note how nicely some of the stories begin: "One day, just before the Christmas holidays, Dr. Mouser, the Head Master of the Cats Company's School for Kittens, took one of his favourite books, and went to a sunny part of the playground for a quiet read." And also: "Did you ever hear of Baby Boy Brown? I feel sure you must have done, for he was the most beautiful baby in the world. His mother said so, and she would know." We think we have quoted enough to show that "Buttercups and Daisies" will be much thumbed by small hands.

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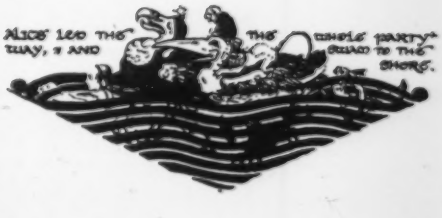

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Alice did not much like the Duchess so close to her.

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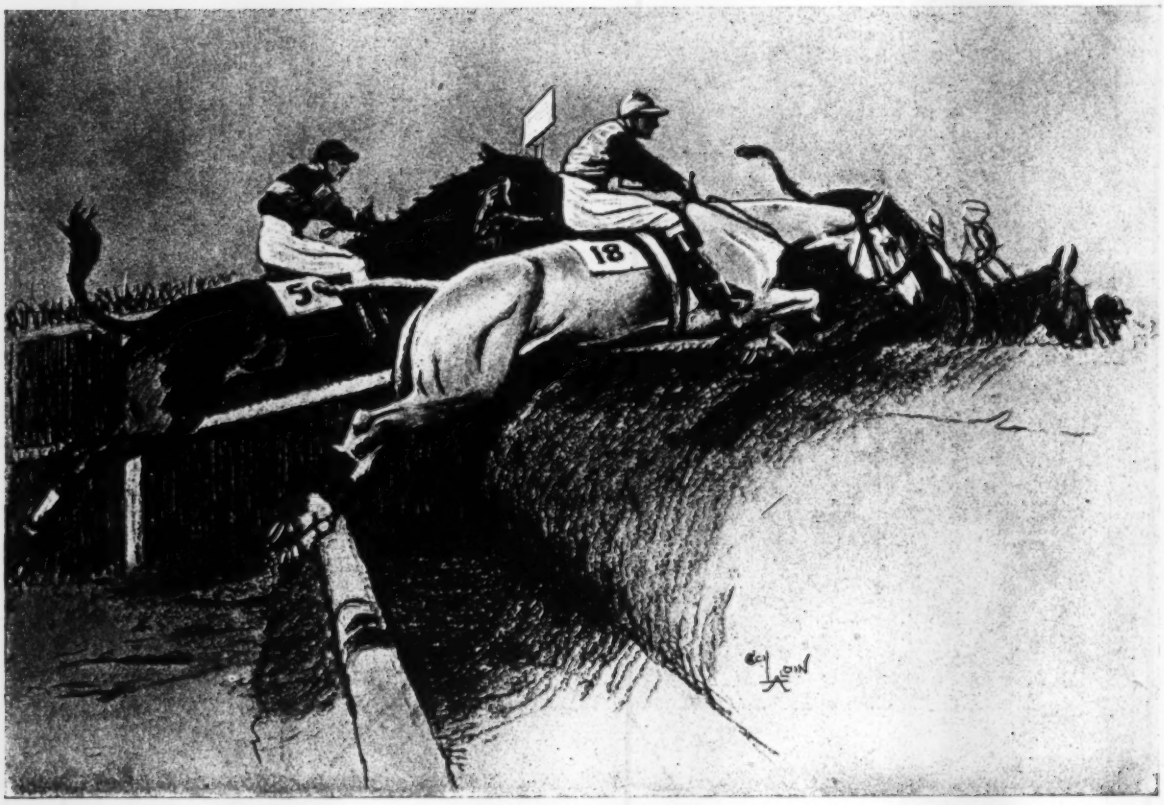

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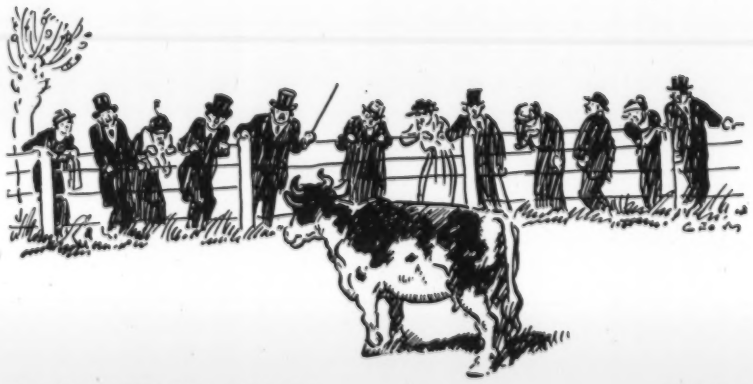

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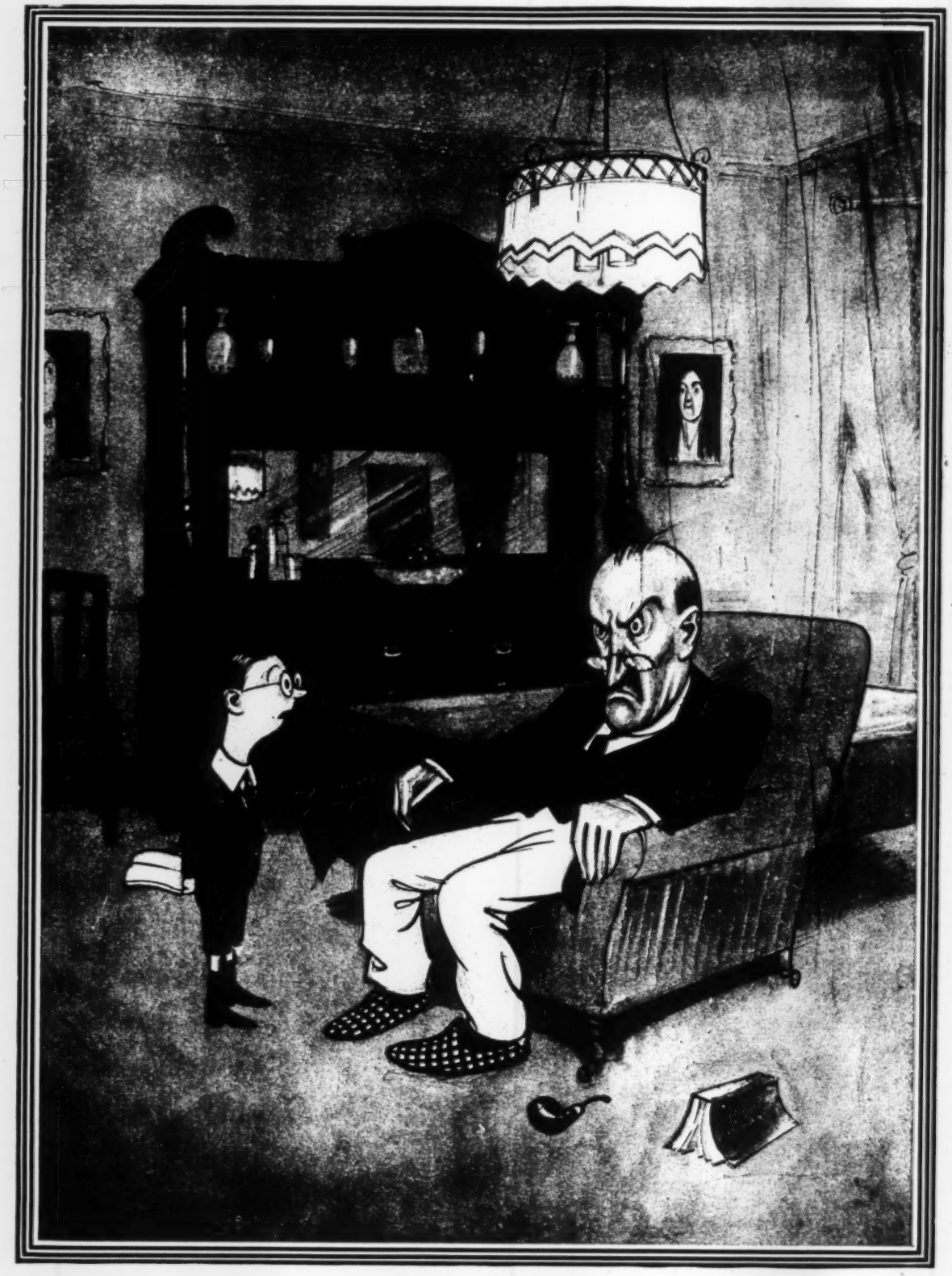

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